

KILLING EVE
Ep.1 BBC AMERICA (SEAMLESS)
POST PRODUCTION SCRIPT



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01:00:00

EXT. AUSTRIA. VIENNA. ICE-CREAM PARLOUR - EVENING

MUSIC IN(XPECTATIONS) 01:00:01 Establishing shot.

01:00:02

CAPTION OVER: VIENNA

01:00:07

INT. AUSTRIA. VIENNA. ICE-CREAM PARLOUR - EVENING

Sitting alone and upright at a small table is VILLANELLE.

She neatly eats her ice cream.

Sat at a table opposite are a MOTHER and YOUNG DAUGHTER.

The YOUNG DAUGHTER sits eating ice cream while staring over at VILLANELLE, meanwhile her MOTHER sits quietly reading a magazine.

VILLANELLE and the GIRL stare at each other for a moment. Both eating their ice creams.

Eventually VILLANELLE smiles awkwardly at the YOUNG DAUGHTER.

The YOUNG DAUGHTER does not smile back, but continues to stare suspiciously, shovelling ice-cream into her mouth.

VILLANELLE stares back, put out by this reaction and her smile fades.

She sees the YOUNG DAUGHTER move her gaze to the left and a huge chocolaty grin peels across the YOUNG DAUGHTER's face.

Without turning her head, VILLANELLE's gaze follows that of the YOUNG DAUGHTER and she sees a YOUNG MAN stood behind the counter grinning back at the YOUNG DAUGHTER.

VILLANELLE observes the easy exchange: the dipping of the YOUNG MAN's head, the crinkle of his eye, the kind, wide smile.

She turns back to the YOUNG DAUGHTER and smiles at her again, but this time identically mimicking the dipping of the YOUNG MAN's head, the crinkle of his eye, the kind, wide smile.

The YOUNG DAUGHTER now smiles back at her.

Satisfied, VILLANELLE looks at her watch, there is a dot of blood on it. She wipes it off with her thumb, then stands, picks up her bag and light ticket lying on the table and drops some change into the tip jar as she passes, heading to the exit.

As she passes the grinning YOUNG DAUGHTER, VILLANELLE deliberately knocks the ice-cream into her lap.

VILLANELLE exits with a small smile.

01:01:46

EXT. AUSTRIA. VIENNA. ICE-CREAM PARLOUR - EVENING

VILLANELLE walks away.

01:01:51

TITLE CARD: KILLING EVE

01:01:57

INT. EVE'S HOUSE - BEDROOM. NIGHT

EVE is lying on her front on her bed, her head to the side as she cries out in her sleep.

MUSIC OUT (XPECTATIONS)
01:01:59

NIKO (O.S.)
Eve! Eve!

NIKO leans over from his side of the bed and places a comforting hand on her shoulder.

NIKO (CONT)
Whoa! Darling! What is it!

EVE keeps screaming.

EVE
I can't ...

NIKO sounds panicked as he tries to wake her up.

NIKO
Oh my god darling wake up, it's ok.

EVE lets out a blood curdling scream.

NIKO (CONT)
It's ok, wha - I...

He rolls her over onto her back.

NIKO (CONT)
BABY!

EVE screams again.

NIKO (CONT)
It's ok, wake up, wake up!

He strokes her head as she starts to come around,
her breathing heavy.

NIKO looks scared.

NIKO (CONT)
What was it, was it, was it -

EVE opens her eyes and stares up at him.

EVE
I fell asleep on both my arms.

NIKO looks at her for a moment.

EVE (CONT)
Oh. Oh they're coming back now.

NIKO sinks back over to his side of the bed.

NIKO
Jesus! My heart! You freak!

EVE gets comfortable and looks at him.

EVE
I'm sorry. It was scary.

NIKO
Yeah, it was.

EVE laughs.

EVE
Oh, Jesus, my head. Argh. What time did we leave
last night?

NIKO
It all ended when you and Bill sang "A whole new
world".

EVE

Oh yeah. No-one could follow that.

NIKO giggles.

EVE

Well at least we have the whole weekend to reco -

01:02:54

INT. MI5. CORRIDOR - DAY

The door opens and a shattered looking EVE heads down the corridor.

01:02:57

CAPTION OVER: M15

She sees ELENA leaning against the wall, eating a croissant, waiting for her.

EVE (CONT)

Oh, oh my god.

ELENA

Happy Saturday. You were superb last night.

They walk together.

CREDIT OVER: SANDRA OH

EVE

Thank you. What's going on?

01:03:05

CREDIT OVER: JODIE COMER

EVE (CONT)

Oh did you get me a croissant?

ELENA

No! D'you want the rest of *this*?

She indicates the half eaten croissant in her hand.

EVE

Of course I want the rest of that.

01:03:09

CREDIT OVER: FIONA SHAW

ELENA

Uh-uh.

ELENA stuffs it all in her mouth.

Killing Eve - Ep.1 BBC America (Seamless)

01:03:10

INT. MI5. STAIRWELL - DAY

ELENA hurries up the stairs while EVE tries to keep up.

EVE
How are you so perky?

01:03:11

CREDIT OVER: DARREN BOYD

EVE (CONT)
You left after I did.

01:03:15

CREDIT OVER: REMO GIRONE

ELENA
I went for a run this morning and then I ate some coal. Apparently, it's a thing. I feel great.

01:03:18

**CREDITS OVER: KIRBY HOWELL-BAPTISTE
OWEN MCDONNELL**

ELENA (CONT)
Ok, from what I could eavesdrop on, A Russian sex-trafficking...

01:03:21

**CREDIT OVER: WITH
DAVID HAIG**

ELENA (CONT)
...politician's been murdered in Vienna -

EVE
Oh no!

They head through the double doors.

01:03:24

INT. MI5. CORRIDOR - DAY

ELENA
I know, bum-out.

01:03:25

**CREDIT OVER: AND
KIM BODNIA**

EVE
Why are they crying about it here?

ELENA
Don't know.

EVE
Was it a contract kill?

01:03:28

CREDITS OVER: **EXECUTIVE PRODUCERS**
 SALLY WOODWARD GENTLE
 LEE MORRIS
 PHOEBE WALLER-BRIDGE

ELENA
I don't know.

EVE
You *really* earn your money you know.

01:03:31

CREDIT OVER: **WRITTEN BY**
 PHOEBE WALLER-BRIDGE

ELENA
I have no idea what we do here.

EVE
Get me a croissant.

Grinning, ELENA pulls a croissant in a paper bag out of her handbag.

01:03:34

CREDIT OVER: **BASED ON THE VILLANELLE NOVELS BY**
 LUKE JENNINGS

ELENA hands it to EVE, who smiles as they head towards a set of double doors.

01:03:38

CREDIT OVER: **PRODUCED BY**
 COLIN WRATTEN.

ELENA
Right, everyone's in there with Frank.

EVE
Cool.

ELENA peers through the small window in the door.

01:03:41

CREDIT OVER: **DIRECTED BY**
 HARRY BRADBEER

ELENA
And, huh, oh Lord, it's Carolyn Martens.

EVE
Who?

ELENA watches the group of people sat around the large board table.

ELENA

MI6. Russia desk. Uh, I'd nail a cousin to work with that woman. Stone cold badass.

EVE

I'll put in a good word.

ELENA

No, please don't. You're the late one.

EVE enters the room.

01:03:54

INT. LONDON. MI5 MEETING ROOM - DAY

EVE sneaks in and heads over to the empty chair next to BILL.

FRANK HALETON and CAROLYN MARTENS are sat opposite him and look at her with annoyance.

BILL looks at EVE.

BILL

Professional. Where did you get that?

BILL goes for the croissant bag she has placed down on the table, but EVE pushes it away from him.

FRANK

Ok, well thank you all for giving us your Saturday.

CAROLYN looks at her watch, unimpressed.

FRANK (CONT)

Turns out people are still murderous bastards on the weekend.

He looks up for a reaction in the room and receives half-smiles from the other attendees.

FRANK turns to CAROLYN.

FRANK (CONT)

This is Carolyn Martens, Head of the Russian Desk.

He gestures to BILL.

FRANK (CONT)

You've met Bill Pargrave.

BILL
Hi.

FRANK
And his late assistant ...

EVE
Eve Polastri. My apologies, I'm s -

FRANK turns to CAROLYN.

FRANK
They assess and provide diplomatic protection for visitors to the UK and will be your liaison.

CAROLYN nods.

FRANK (CONT)
It was Bill's er, birthday party last night. They don't normally look this sweaty.

BILL
It was just a spontaneous thing.

FRANK
Uhum.

CAROLYN
Good morning -

There is a crackle of paper as EVE tries to get some croissant. She stops as everyone stares at her. Particularly an unimpressed CAROLYN.

CAROLYN (CONT)
There's been an assassination in Vienna.

EVE tries to quietly stuff some croissant into her mouth. BILL watches her.

CAROLYN (CONT)
Victor Kedrin was a Russian politician visiting Austria last week.

FRANK slides a photograph over to BILL and EVE.

CAROLYN (CONT)
He was not a popular man, but he had an unfortunately high profile.

BILL and EVE study the picture.

CAROLYN (CONT)

Yesterday, Kedrin was coming out of an exceptionally good, by the way - sushi restaurant near the Stephansplatz with his girlfriend Kasia Molkowska.

FRANK pushes a cheap, amateur modelling shot of an Eastern-European teenage girl onto the table.

BILL and EVE exchange a surprised look at the picture.

CAROLYN (CONT)

Somehow, about 50 yards from the restaurant the assassin managed to slice Kedrin's femoral artery with a blade without him or his girlfriend noticing. He was bleeding for about a minute before he collapsed.

EVE and BILL now look at the photographs of KEDRIN spread on the pavement with what appears to be a sea of blood around him. He flicks over to a close-up autopsy photograph of the wound: One, neat, small knife-hole in his thigh.

EVE
Cool.

CAROLYN throws her a disgusted look, FRANK too and BILL turns to her with surprise.

EVE looks embarrassed.

CAROLYN

Er, his girlfriend is the only witness, but she fled the scene. Interpol traced her here to the UK. She was picked up in Hammersmith this morning and needs protection.

EVE whispers to BILL.

EVE
Twenty-quid it was a woman.

CAROLYN
Sorry?

EVE
Sorry. Nothing.

CAROLYN eyes her.

BILL

We'll be sure to sort it -

EVE

Was there any CCTV of the killer?

FRANK

No. No, as far as we know it was just a blind spot.

CAROLYN starts putting her phone and paperwork away.

CAROLYN

Thank you for your time. I imagine the girl is er, quite traumatised. She's the only witness. Surround her with humans will you.

She stands and heads for the door. Everyone starts to move.

EVE suddenly calls over to CAROLYN.

EVE

I said it was probably a woman. Victor Kedrin was a misogynist and a sex trafficker. He may not have considered a passing woman a threat. She must have been able to get close.

FRANK heads for the door.

CAROLYN

Thank you. Thank you, Eve.

She leaves.

BILL exhales and rubs his face.

EVE grins at him.

EVE

She said *Eve*.

BILL

Congratulations.

They both stand.

BILL points to the croissant.

BILL (CONT)

Give me the rest of that or I'll fire you.

EVE gives the croissant to him, then points to the photograph of KASIA.

EVE

I want to meet that witness. If I'm right then -

BILL

No. Not your job. Get her secure and get her some clothes. *Please* don't make this a thing, I'm feeling very fragile.

They head out.

EVE

I'm telling you, it's a woman.

They pass FRANK stood by the door, his head lowered.

FRANK

Happy birthday Bill.

BILL

It was just a bit of karaoke, Frank.

He exits.

MUSIC IN (IL VOYAGE) 01:06:52 With head held high, FRANK marches out.

01:06:55

INT. TUBE TRAIN. PARIS METRO - DAY

A busy carriage.

01:06:55

CAPTION OVER: PARIS

A GUY accidentally drops something from his back pack and a BLONDE WOMAN stood next to him, bends down, picks it up and hands it to him smiling sweetly.

It is VILLANELLE.

01:07:04

EXT. PARIS AVENUE - DAY

VILLANELLE walks out of the Metro carrying her weekend bag.

She crosses the avenue.

01:07:13

EXT. PARIS STREET - DAY

Now laden with a couple of shopping bags, VILLANELLE passes through a precinct of bars and little shops then turns down into a run-down, charming Parisian back street.

A WOMAN IN HER FORTIES walks past. VILLANELLE eyes her body and watches her pass.

VILLANELLE continues on her way, heading towards an apartment block.

01:07:40

INT. VILLANELLE'S APARTMENT. HALLWAY. DAY

MADAME TATTEVIN, is struggling coming down the stairs holding two small rubbish bags just as VILLANELLE enters and heads over to the apartment post boxes.

MUSIC OUT (IL VOYAGE)01:07:48 VILLANELLE takes out her key and looks up to see MADAME TATTEVIN struggling.

VILLANELLE crouches slightly and taps her knees like she is encouraging a puppy.

VILLANELLE
Allez, tu vas y arriver!
[SUBTITLED: Come on, you can do it!]

MADAME TATTEVIN laughs.

MADAME TATTEVIN
Connasse! C'était court le voyage.
[SUBTITLED: Asshole. That was a short trip.]

VILLANELLE smiles at her.

VILLANELLE
Les rencontres professionnelles sont meilleur face à face.
[SUBTITLED: Business meetings are better in person.]

MADAME TATTEVIN
Ah. Tu es très chic ma grande.
[SUBTITLED: You're a classy kid.]

MADAME TATTEVIN groans with the effort as she finally reaches the bottom of the stairs then manages to open the front doors despite the heavy bags in her hands.

VILLANELLE smiles naughtily and calls out.

VILLANELLE (CONT)
Tu veux de l'aide avec tes sacs?
[SUBTITLED: Do you want help with your bags?]

MADAME TATTEVIN turns to her.

MADAME TATTEVIN
Connasse!
[SUBTITLED: Asshole!]

She exits.

MUSIC IN (ROLLER GIRL) 01:08:22 VILLANELLE's charming smile drops as soon as MADAME TATTEVIN has turned.

VILLANELLE picks up her bags and heads up the stairs.

01:08:29

INT. VILLANELLE'S APARTMENT. HALLWAY/BATHROOM. DAY

VILLANELLE walks in. She dumps her keys and walks into her bathroom.

She opens the wardrobe door and places her blonde wig on a wig stand alongside all the others.

VILLANELLE
Merci, Lulu.

She opens the below drawer. There are weapons in there: gun and knives and bullets on one side, shampoo bottles and tampons on the other. She drops a handful of razors in the drawer and closes the door.

01:08:45

INT. VILLANELLE'S APARTMENT. KITCHEN / BEDROOM. DAY

VILLANELLE takes off her shirt as she heads towards the bedroom to reveal the breast flattener underneath.

MUSIC OUT (ROLLER GIRL) 01:08:53 She stops off to change stations on the radio and
MUSIC IN (GNOSSIENNES NO.3) finds some mournful music then walks into the
01:08:54 bedroom and removes the breast flattener, dumping it on her bed and sighing with relief.

Wrapping a shawl type cardigan around her, she then sits at her dressing table and looks at her reflection in the mirror, studying her face as she smooths and checks the skin.

She looks impressed.

VILLANELLE (CONT)

Wow.

She sighs.

VILLANELLE (CONT)

Beautiful.

She takes out a compact and applies white powder to her face.

01:09:35

INT. VILLANELLE'S APARTMENT. LIVING ROOM. DAY

VILLANELLE is sat on the sofa as she empties out a bottle of pills onto the coffee table then picks up a bottle of vodka and slouches back onto the couch, trying out different poses of death.

She giggles to herself.

She glances up at the sound of the front door opening.

01:09:53

INT. VILLANELLE'S APARTMENT. HALLWAY/LIVING ROOM. DAY

KONSTANTIN enters. He listens to the music then walks through the flat, glancing into the empty bedroom and ending up in the living room where he sees VILLANELLE appearing to be lying dead on the sofa.

MUSIC OUT (GNOSSIENNES NO.3)
01:10:22

KONSTANTIN turns off the radio and looks over at VILLANELLE.

KONSTANTIN
Villanelle.

No movement or reply and so he steps closer.

KONSTANTIN (CONT)
Villanelle.

Still nothing.

KONSTANTIN (CONT)
I can see you breathing.

He stares at her, waiting then suddenly VILLANELLE jumps up screaming to scare him.

KONSTANTIN jumps a tiny bit and shouts back.

They both laugh.

KONSTANTIN (CONT)

I...

VILLANELLE

I got you.

KONSTANTIN

Yes.

VILLANELLE

A bit! Admit it! A tiny bit!

KONSTANTIN

A *tiny* bit, yes.

He grins at her.

VILLANELLE

Were you scared?

KONSTANTIN

No.

VILLANELLE

Did you think I was dead?

KONSTANTIN

No.

VILLANELLE

Would you be sad?

KONSTANTIN

Of course.

VILLANELLE

Hahaha your face.

She cups his face in her hands.

VILLANELLE (CONT)

Got you!

She grins and walks over to the sofa.

KONSTANTIN

How was Vienna?

VILLANELLE

Good. Mmm. Quick. But I'm tired.

KONSTANTIN

Of course.

VILLANELLE

You want to stay and watch a movie.

KONSTANTIN/VILLANELLE

No, I can't I'm sorry.

KONSTANTIN

They want me to give you this.

He pulls out a wad of cash.

VILLANELLE

Bonus?

She takes the money.

KONSTANTIN

Yes.

VILLANELLE

Because I'm sensational?

KONSTANTIN

Oh yes, of course and they want you to do another job.

VILLANELLE

When?

KONSTANTIN

We know it's a tight turnaround; tomorrow.

He hands her a postcard.

KONSTANTIN

All the information is on there.

VILLANELLE

Sure.

KONSTANTIN

Tuscany will be beautiful right now.

VILLANELLE
You want to come?

KONSTANTIN
No.

VILLANELLE
Well can I take someone else?

He gives her a look.

VILLANELLE (CONT)
I just want someone to play with.

He starts leaving.

KONSTANTIN
You play in Tuscany. And we will watch a movie when
you come back.

She shouts after him.

VILLANELLE/KONSTANTIN
You don't mean that.

MUSIC IN (Ep.1 NICE FACE)
01:11:55

KONSTANTIN
Yeah, yeah.

The door closes behind him.

VILLANELLE looks at the wad of money and postcard,
raises an eyebrow then sits down at her laptop

She studies the postcard, on the front are pictures
on Tuscany and on the back is the message:

Miss You

She puts the postcard down on the table and types
into her lap top the code printed on the side of
the card:

R008H77102986

Suddenly a stream of information floods the screen
including a smiling picture of CESARE GRECO and his
villa.

VILLANELLE stares at the picture.

VILLANELLE (CONT)
Aw. Nice face.

The smiling picture of CESARE GRECO.

MUSIC OUT (EP.1 NICE FACE)
01:12:27

INT. MI5 KITCHEN - DAY

EVE is standing by a microwave as it hums as she stares across the room whilst fiddling with a hair on her chin.

A moment of mundanity. The microwave dings.

She takes the cup out of the microwave.

01:12:42

INT. MI5 OFFICE. EVE AND ELENAS' DESKS - DAY

EVE is sat at her desk staring at a black charcoal tablet in her hand. ELENA is sat next to her.

EVE
That looks terrifying.

She looks unsure.

EVE (CONT)
Does it burn?

ELENA
No it just strips your stomach so you can't feel anything.

EVE
Oh. Cool.

She turns back to her computer.

EVE (CONT)
Ok, so her name is Kasia Molkowska. And we'll need two officers on each shift.

She knocks back the tablet with a mouthful of coffee and grimaces.

EVE (CONT)
Oh Jesus, that's gross. Where do they want her overnight?

ELENA
Er, don't know. They haven't transferred her from the station yet.

EVE
Really? Hammersmith?

ELENA
Uhum.

EVE looks at her watch

EVE (CONT)
So she's still there?

ELENA
Yeah apparently she's a bit of a character.

EVE
Ok. Um ... you know I'm gonna, I'm gonna pop down there quickly.

ELENA
Why?

EVE
No reason. Just get those officers assigned to her and I'll sign off.

She stands up. BILL comes in.

BILL
Did we sing Disney?

ELENA (SIMULTANEOUS)
Yes.

EVE (SIMULTANEOUS)
Yes.

BILL
Damn!

He sees EVE putting on her jacket.

BILL (CONT)
Where are you going?

EVE
To the bathroom.

BILL
Done the report?

EVE
Uhum.

BILL

Ok. Good work. Now -

He holds out his hand, palm up.

BILL (CONT)
Cough up.

EVE
What?

BILL
20 quid. CCTV from Vienna turned up. It was a bloke.

EVE
What? What? Since the meeting?

BILL
Yeah. Frank just said.

EVE
No, he said there *wasn't* -

BILL
20 quid.

EVE
Have you seen it?

BILL
Of course not.

EVE
Why not?

BILL
Stop it. There's a difference between *thinking* it was a woman and *wanting* it to be a woman.

ELENA
Who's a woman?

EVE sighs and hands BILL a £10 note.

EVE
You'll get the rest when I see the tape.

BILL
I'm gonna try to throw up. I suggest you do too.

He leaves.

EVE
I wanna see that CCTV!

ELENA
What was that all about?

EVE
Nothing. I'm going to the station.

ELENA
Why?

EVE
Just don't tell Bill. You're the best, I love you,
you're amazing, goodbye.

MUSIC IN (EP.1 SHE NEARLY
SWEARED) 01:14:22

She exits.

ELENA
Bye.

01:14:25

INT. POLICE STATION. SOFT INTERVIEW ROOM. DAY

KASIA is sat in a chair, she's out of her head,
garbling incoherently and laughing to herself. Then
she suddenly stops.

KASIA
Ciemno bylo... Nie wiem... Wy swinie ... Nie mozna
wam wierzyc ... Wszyscy jestescie chujami ...
*[TRANSLATION: It was dark... Don't know... you
pigs...You can't be trusted...You are all
dickheads.]*

EVE sits opposite her, bemused. ETHEL is sat by her
side.

ETHEL
I'm sorry. She's unintelligible. She's mainly
swearing.

MUSIC OUT (EP.1 SHE NEARLY
SWEARED) 01:14:49

EVE
Oh that's ok. She's had a hell of a night. I just
need to know if she's aware of anyone who might
want to harm her while she's in the country?

ETHEL turns to KASIA.

ETHEL
Czy myslisz, ze cos Ci grozi w tym kraju, ktos chce
Cie skrzywdzic?

[TRANSLATION: Do you know of anyone in this country who might want to hurt you?]

KASIA starts garbling again, this time in song.

KASIA

Jeszcze jednego.

[TRANSLATION: One more, relating to , pour one more shot of alcohol.]

EVE

Poor thing. Can someone get her a tea?

She turns to MAX leaning against the wall behind her.

KASIA (O.S.)

Jeszcze jednego.

[TRANSLATION: One more, relating to, pour one more shot of alcohol.]

EVE (CONT)

Max?

MAX reluctantly leaves.

EVE (CONT)

Has she mentioned Vienna? Or anything about her boyfriends killer?

KASIA (O.S.)

Jeszcze jednego.

[TRANSLATION: One more, relating to, pour one more shot of alcohol.]

ETHEL

I think she is saying they were drunk or - or she's drunk now - she mentioned a plank of wood? Was it tall or dark - God, I'm sorry.

EVE

Ask her if it was a man or a woman.

ETHEL

To byl mezczyzna czy kobieta?

[TRANSLATION: Did you see a man or a woman?]

KASIA laughs and garbles again.

KASIA

Ale decha. Psycholka.. Do piet mi nie dorasta.

[TRANSLATION: What a plank. Psycho. Phrase used when you look down on someone.]

EVE

Does anyone in the department speak heroin polish?
No I mean, I'm serious.

KASIA laughs. MAX re-enters with the tea. EVE stands.

EVE (CONT)

You know, er Max, we need to get her to a facility.

She turns to KASIA.

EVE

Rusz dupe i do lózka!

[TRANSLATION: Move your arse and go to bed.]

ETHEL looks at EVE.

ETHEL

Oh, you speak Polish?

EVE

Er, no. My husband is Polish. Oh you know, I've just picked up on a couple of phrases.

She turns to MAX.

EVE (CONT)

Thanks Max.

She smiles and walks off.

MAX turns to ETHEL.

MAX

What did she say?

ETHEL

Get your arse into bed.

MUSIC IN (ALONE TONIGHT)
01:16:01

INT. BRIDGE CLUB. EVENING

EVE enters.

The room is buzzing. People are sat in groups at tables chatting and playing cards.

EVE spots NIKO at a table. He's playing a practice hand with three BEGINNERS, one of them is DOM.

EVE watches from the side of the room and smiles then texts something from her phone.

NIKO hears his phone.

NIKO
Sorry.

NIKO looks at his phone then excuses himself from his group and heads over to EVE, smiling.

NIKO (CONT)
I wasn't flirting.

EVE
Hmm.

NIKO
How are you?

He kisses her.

NIKO (CONT)
Oh, I thought you'd be straight to bed!

EVE
Oh I'm soldiering through. It's a great turn out.

NIKO
Bunch of animals. Wanna play?

EVE
Oh with a gin and tonic, definitely. Er, I need to steal Dom for a minute.

NIKO
Dom?

EVE
Mmm-hmm.

NIKO
Should I be jealous?

EVE
Always be jealous. I need you too, don't worry.

NIKO
Ok, I'll get him.

MUSIC OUT (ALONE TONIGHT)
01:16:55

INT. BRIDGE CLUB. BAR. EVENING

NIKO and DOMINIK WOLANSKI share an earphone each and listen, EVE watches.

NIKO (CONT)
Whoa. She is flying.

DOM
Yeah.

EVE
The translator couldn't get anything clear out of her. You recognise anything Dom? It might be teenage-Polish.

DOM
What do you need?

EVE
Just the description of the person she saw while she was on the street.

NIKO
Here she goes. Tall, dark.

He laughs and turns to DOM.

NIKO (CONT)
If I say to you ...

He points to EVE.

NIKO (CONT)
Ale decha. What does that mean?

DOM
Um. What?

NIKO
What do you think? Ale decha?

DOM laughs shyly.

DOM
I don't want to comment but, I mean they're lovely but ...

He smiles at EVE.

EVE
Say it.

DOM laughs.

DOM
Ale decha is ... *Small breasts.*

NIKO
Flat-chested. Like a plank.

DOM hides his face in his hand.

DOM
Oh my god.

NIKO tries not to laugh.

NIKO
See, this kid is using slang your Ethel wouldn't be familiar with. Your killer was a ...

He translates as he listens.

MUSIC IN (SMALL BREASTED
PSYCHO) 01:17:43

NIKO (CONT)
"A small breasted, psycho" apparently.

EVE kisses NIKO on the lips and DOM on the forehead, then takes the phone and earphones back.

EVE
Excellent translating work.

She hurries out.

NIKO and DOM look at each other.

01:17:53

EXT. BRIDGE CLUB - EVENING

EVE speaks excitedly on her phone.

MUSIC OUT (SMALL BREASTED
PSYCHO) 01:17:55

EVE (CONT)
Hey, er, hi, I was counting on you not having a life. Er, wait, why are you still at the office?

01:18:00

INT. MI5 OFFICE. EVE AND ELENAS' DESKS - EVENING

ELENA is sat at her computer, no one else is around.

ELENA
My sister and her arsehole baby are staying with me while she goes for interviews. I get more sleep here.

10:18:04

EXT. BRIDGE CLUB - EVENING

ELENA (CONT - V.O.)
What do you want from me?

EVE
Erm, can you pull Margit Polsen from the registry?
And any other active female assassins under the age
of 45.

01:18:12 INT. MI5 OFFICE. EVE AND ELENAS' DESKS - EVENING

ELENA types away.

ELENA
Ok. Hold on.

The details come up on her screen.

ELENA (CONT)
I got Margie. Go.

01:18:16 EXT. BRIDGE CLUB - EVENING

EVE
Er, how big are her tits? Breasts?

01:18:19 INT. MI5 OFFICE. EVE AND ELENAS' DESKS - EVENING

ELENA
Ok. I know you're *into* assassins, but I refuse to
talk about them this way.

01:18:24 EXT. BRIDGE CLUB - EVENING

ELENA (CONT - V.O.)
They're people too y'know.

EVE
Elena!

01:18:26 INT. MI5 OFFICE. EVE AND ELENAS' DESKS - EVENING

ELENA
Massive. She appears to have massive, pendulous
breasts. Is that doing it for you?

01:18:32 EXT. BRIDGE CLUB - EVENING

EVE
Thank you. Are there any others on file?

01:18:35 INT. MI5 OFFICE. EVE AND ELENAS' DESKS - EVENING

ELENA

There are just two more on record; I'm just pulling them up. Erm, Katrina Voltrinski and Wendi Helmsen. What's this about?

01:18:43

EXT. BRIDGE CLUB - EVENING

EVE

They're, they're both dead. Are there any alerts up for new ones?

01:18:47

INT. MI5 OFFICE. EVE AND ELENAS' DESKS - EVENING

ELENA

No.

01:18:49

EXT. BRIDGE CLUB - EVENING

EVE

Ok, thanks. Oh and don't tell anyone I asked for that.

01:18:54

INT. MI5 OFFICE. EVE AND ELENAS' DESKS - EVENING

ELENA

Of course. All our hotlines are completely confidential, madam.

01:18:57

EXT. BRIDGE CLUB - EVENING

EVE grins.

EVE

Piss off.

01:18:59

INT. MI5 OFFICE. EVE AND ELENAS' DESKS - EVENING

ELENA grins.

EVE (CONT - V.O.)

Thank you.

ELENA

Alright.

01:19:01

EXT. BRIDGE CLUB - EVENING

MUSIC IN (EP 1 WHEN A WOMAN IS AROUND) 01:19:02

EVE hangs up, then hurries off.

01:19:05

EXT. COUNTRYSIDE. TUSCANY - DAY

VILLANELLE speeds through roads on a motorbike.

01:19:12

CAPTION OVER: TUSCANY

01:19:15

EXT. VINEYARD. TUSCANY. DAY

VILLANELLE stands next to her motorbike and squeezes a ripened tomato over an open baguette with cheese on it. She takes a bite. She holds her binoculars to her eyes.

She looks over at a huge, majestic, stone villa sprawled across the vista.

A couple of cars kick up dust as they approach it. Between the trees people are visible in the garden.

VILLANELLE takes the binoculars down from her eyes and places them in the motorbike seat from which she also retrieves an ornate hair clip.

She rolls up her hair with her hands then carefully slides the clip through the bun, pinning it back.

She starts walking towards the Villa.

01:19:40

EXT. TUSCANY. VILLA- DAY

Establishing shot.

01:19:42

EXT. TUSCANY. VILLA-FRONT & ROOF - DAY

VILLANELLE darts from the tree-line across the gravel drive, looks up at the high wall and starts to climb the drainpipe.

Once at the top, she pulls herself up onto the roof.

01:20:02

INT. TUSCANY. VILLA. CORRIDOR/GRECO'S ROOM. DAY

VILLANELLE quietly makes her way along the corridor, glancing down over the balcony at the SECURITY GUARD stood outside a room below, completely oblivious to her presence.

VILLANELLE enters and moves over to the open balcony doors and carefully looks out.

Sprawling in front of her is a glorious garden party filled with merry GUESTS, there is a BAND

playing on the stage and STAFF offering food and drink to all.

VILLANELLE narrows her eyes, searching the party people and then she spots CESARE GRECO. He is guffawing with laughter as a few KIDS attack him with water pistols.

She smiles to herself.

01:20:33
MUSIC OUT (EP.1 WHEN A WOMAN
IS AROUND) 01:20:36

INT. TUSCANY. VILLA. DRESSING ROOM - DAY

VILLANELLE enters, approaches a wardrobe and opens it.

She looks at the clothes and grimaces at them, then reaches in to take a better look.

LEOLUCA (O.S.)
Hey, bambini! Non potete andare lí.
[SUBTITLED: Hey! Not allowed up here kids!]

MUSIC IN (EP.1 HEY BAMBINO)
01:20:46

VILLANELLE pauses.

01:20:48

INT. TUSCANY. VILLA. CORRIDOR - DAY

LEOLUCA walks down the corridor.

He notices the wardrobe doors in the dressing room are wide open.

He walks over.

01:20:56

INT. TUSCANY. VILLA-DRESSING ROOM - DAY

LEOLUCA enters. He sweeps the room with his eyes. He admires himself in the mirror before exiting.

The room is left empty. After a moment, one of the suitcases falls on its side.

A finger pokes out between the two zips and slowly the case begins to open. Then VILLANELLE unfolds herself out of the case, effortless.

MUSIC OUT (EP.1 HEY BAMBINO)
01:21:26

EXT. TUSCANY. VILLA GARDEN. DAY

MUSIC IN(CIURI CIURI) 01:21:26 VILLANELLE walks out to the garden now wearing one of the dresses from the wardrobe looking like a legitimate guest at the party as she smiles at the GUESTS she passes by.

Up ahead she sees GRECO stood talking with his WIFE and a group of GUESTS when DAVIDE runs over laughing.

DAVIDE
Nonno.

GRECO turns to DAVIDE

DAVIDE sprays him with his water pistol and laughs.

GRECO laughs with him, then grabs an ice bucket from the table and pours it over DAVIDE's head.

DAVIDE is not amused.

DAVIDE (O.S. - CONT)
Nonno!!!

He storms towards the house completely soaked.

GRECO and the CROWD are trying not to laugh.

GRECO
Davide! Bambino mio, perdonami!
[SUBTITLED: Davide! Forgive me!]

VILLANELLE continues to watch.

DAVIDE (O.S.)
No. Sei una persona *orribile*. Me la pagherai.
[SUBTITLED: No. You are *horrible*. I will get you back.]

VILLANELLE watches as he runs into the house.

GRECO
Che carattere pero! Ha preso dal nonno.
[SUBTITLED: What a character! He takes after his Grandpa.]

01:22:16 INT. TUSCANY. VILLA. CORRIDOR/GRECO'S SUITE - DAY

MUSIC OUT (CIURI CIURI) 01:22:17

MUSIC IN (ABBALLATI ABBALLATI) VILLANELLE hurries up the stairs listening.

01:22:17

She sees DAVIDE in the bathroom doorway trying to dry himself by rubbing a towel over his wet clothes that he hasn't taken off. She watches him dry.

VILLANELLE
Cosí non si asciugherá mai.
[SUBTITLED: That's just not going to work.]

DAVIDE glares at her.

VILLANELLE smiles at him.

VILLANELLE (CONT)

Ti ha preso per bene eh?

[SUBTITLED: He really got you huh?]

DAVIDE

Si. Mi é andata anche nel naso.

[SUBTITLED: Yes. It went up my nose.]

VILLANELLE

Ugh! Che bastardo.

[SUBTITLED: What a bastard.]

DAVIDE

Si, bastardo.

[SUBTITLED: Yes, bastard.]

VILLANELLE

Vuoi fargli uno scherzo?

[SUBTITLED: You want to play a trick on him?]

DAVIDE grins.

DAVIDE

Si.

[SUBTITLED: Yes.]

MUSIC OUT (ABBALLATI ABBALATI) INT. TUSCANY. VILLA. GRECO'S SUITE - DAY

01:22:44

VILLANELLE is sat by one of the balcony doors that are open ajar, she looks over at DAVIDE stood at the other balcony doors as he shouts out onto the garden.

DAVIDE

NONNO!

[SUBTITLED: Grandpa!]

GRECO is stood with the band when he looks up to see DAVIDE stood at the balcony.

GRECO

Un momento, sto facendo una cosa...

[SUBTITLED: Just a moment, I am in the middle of ...

DAVIDE (O.S.)

NONNO!

[TRANSLATION: Grandpa!]

VILLANELLE turns to DAVIDE.

VILLANELLE
Digli che hai un dono.
[SUBTITLED: Say you have a gift for him.]

DAVIDE calls out to GRECO.

DAVIDE
Nonno! Ho un regalo per te!
[SUBTITLED: Grandpa! I have a gift for you!]

GRECO and his WIFE look up at DAVIDE.

GRECO
Un regalo?
[TRANSLATION: A gift?]

VILLANELLE watches.

MUSIC IN (CU TI LU DISSI)
01:22:58

GRECO (CONT)
Vengo. Arrivo.
[SUBTITLED: Ok! Ok! I'm coming!]

VILLANELLE hurries over to DAVIDE.

VILLANELLE
Vien. Presto!
[SUBTITLED: Come! Quick!]

She leads him over to the en suite bathroom.

VILLANELLE (CONT)
Nasconditi qui!
[SUBTITLED: Hide in there!]

DAVIDE
Ma non voglio!
[SUBTITLED: I don't want to!]

VILLANELLE forces him towards the bathroom.

VILLANELLE
Se provi solo a fiatare ti ammazzo anche a te ok.
[SUBTITLED: If you make a sound I will kill you too, ok?]

He looks at her from the doorway.

DAVIDE

Mi mangerai?

[SUBTITLED: Will you eat me?]

VILLANELLE

Forse solo la testa.

[SUBTITLED: Maybe just your head.]

She closes the door.

VILLANELLE sits on the bench at the end of the bed and waits. She fingers the beautiful throw. She looks up and smiles when she sees GRECO in the doorway.

He looks surprised to see her.

GRECO

Buon giorno.

[SUBTITLED: Good afternoon.]

VILLANELLE

Buon giorno.

[SUBTITLED: Good afternoon.]

GRECO

Hai per caso visto un bambino, Davide?

[SUBTITLED: Have you seen a little boy, Davide?]

VILLANELLE

Si, l'ho rinchiuso in bagno.

[SUBTITLED: Yes... I have locked him in the bathroom.]

GRECO steps into the room.

GRECO

Si? Perché?

[SUBTITLED: Yes? Why?]

VILLANELLE

É veramente uno scialle magnifico questo. Chi lo ha fatto?

[SUBTITLED: That is such a beautiful throw. Who made it?]

GRECO

Una designer. Liliana Rizzari. Fa solo lavori in seta.

[SUBTITLED: A designer, Liliana Rizzari. She only works with silk.]

VILLANELLE

Ti dispiace se chiudo la porta?
[SUBTITLED: *Would you mind if I closed the door?*]

He looks intrigued as she walks past and closes the door.

GRECO
Ma tu chi sei? Come ti chiami?
[SUBTITLED: *What is your name?*]

VILLANELLE
Sylviviana Morel. Buon anniversario.
[SUBTITLED: *Sylviviana Morel. Happy anniversary!*]

GRECO
Tu sei il mio regalo?
[SUBTITLED: *So, are you the gift?*]

He smiles.

VILLANELLE
Sono stata mandata per te, si.
[SUBTITLED: *I have been sent to you, yes.*]

He admires her.

GRECO
Si bellissima.
[SUBTITLED: *You're beautiful.*]

He touches her hair.

VILLANELLE
Dovresti imparare a chiedere prima di toccare una persona.
[SUBTITLED: *You should really ask before you touch a person.*]

She raises her hand and seductively pulls the pin out of her hair. He admires her as she does it.

GRECO
Penso che mia moglie abbia quel vestito -
[SUBTITLED: *I think my wife has that dress.*]

The song outside builds to its climax and VILLANELLE plunges the hair grip into his eye.

GRECO cries out in pain.

She presses a plunger on the hair-clip-syringe and empties the poison into GRECO's eye as he shudders

MUSIC OUT (CU TI LU DISSI)
01:24:27

in shock and panic. He drops to his knees.

Unable to move off his knees he stares up at VILLANELLE as she walks over to the desk and picks up a pen, then she walks back over to GRECO, smiles at him as she writes something down on the palm of her hand.

DAVIDE (O.S.)

Nonno? Sto per uscire.

[SUBTITLED: Grandpa? I'm going to come out.]

MUSIC IN (KILLER-SHANGRILAH)
01:24:51

VILLANELLE writes: "Liliana Rizzari" on her hand.

She drops the pen on the floor then holds GRECO's face with both hands, so she can see into his remaining, panicked eye.

DAVIDE (CONT - O.S.)

Nonno?

Watching his eyes, VILLANELLE smiles as she squeezes his cheeks slightly as she does, distorting his face. She watches as the life falls out of his remaining eye. Then she releases him and he collapses dead to the floor.

VILLANELLE allows herself to feel the excited rush, then turns and leaves the room leaving GRECO's body curled up on the floor.

DAVIDE (CONT - O.S.)

Nonno?

DAVIDE runs out of the bathroom, grinning.

DAVIDE (CONT)

Eccomi qui!

(SUBTITLED: Here I am!)

He stops and his grin drop and he stares, his eyes widen at the sight before him.

01:25:32

INT. EVE'S STUDY - DAY

EVE is at her desk, by the side of her computer are piles of books on the psychopathy of female serial killers, DVD's CD's, news paper clippings and the photographs of the KEDRIN crime scene.

Her computer screen has "femoral artery" searched on it.

She is sat holding a knife against her thigh, the tip of it causing an indentation in her skin.

NIKO (O.S.)
Do you want cheese on it?

MUSIC OUT (KILLER-SHANGRILAH) EVE
01:25:56 Uh - no. Er, yes. Yes. Please.

She pulls the knife away from her leg, jolted out of the moment and stares at the blood dribbling from her thigh.

She wipes it as she hears NIKO approaching.

NIKO (O.S.)
Hey.

EVE jumps and turns, sliding her skirt down to hide the mark as NIKO walks in.

EVE
Hey!

He hands her a glass of wine.

EVE (CONT)
Ahhhhh!

She grins at him and takes the wine.

NIKO sees the photo of KEDRIN.

NIKO
Jesus.

EVE
Uh huh. All that from a *tiny* puncture.

NIKO (SIMULTANEOUS)
It's so awful -

EVE (SIMULTANEOUS)
It's so impressive -

EVE looks at NIKO.

EVE
And awful, yeah.

NIKO
Didn't...

EVE

How would you kill me? If you could?

NIKO

Um. I don't know. Push you down the stairs?

EVE

No, seriously. They'd, they'd come for you immediately.

NIKO laughs.

NIKO

I don't know. Flatter you to death.

EVE doesn't look impressed.

NIKO (CONT)

Ok. How would you kill me?

EVE

I'd paralyse you with Saxitoxin and suffocate you in your sleep, chop you into the smallest bits I could manage, boil you down, put you in a blender, then take you to work in a flask and flush you down a restaurant toilet.

NIKO

You've really thought about that.

EVE

It's smart, huh.

NIKO

Very.

EVE

Sexy?

NIKO

Hugely. Do you want supper?

EVE

Ooh yes. Thank you.

NIKO

Ok. Love you.

EVE

Love you.

He leaves the room.

01:27:07

INT. EVE'S HOUSE. BEDROOM. NIGHT

EVE and NIKO are in their night clothes in bed. He is reading a book while EVE is studying something on her lap tap and removing her make-up.

NIKO turns to EVE and sees her put her dirty cotton wool on the bedside table.

NIKO
Bin?

EVE throws him a look then picks up the cotton wool and chucks it across the room into the bin. She looks back at him, and they both put their reading material away, switch off the bedside lights and curl up away from each other to sleep.

EVE switches her bedside light on and turns to NIKO.

EVE
Do you want to have sex?

NIKO
Sure.

EVE turns to NIKO. Strokes his hair. Kisses him, he kisses her back, but EVE is distracted and looks up.

EVE
You know, someone is *lying* about the CCTV.

NIKO
Bill?

She lies back in bed.

EVE
No.

NIKO
What did he say about the recording?

EVE
I didn't tell him. I need to get *more*. And I need her consent to record her.

NIKO

How bad have you been?

EVE
Really bad.

NIKO
You're in the wrong department.

EVE
Yes.

NIKO
You should've been a spy.

EVE
Exactly. Thank you.

She kisses him, then turns off the light.

She turns the light on again.

EVE (CONT)
Sorry! Sex!

He smiles.

NIKO
I'm actually knackered.

EVE
Oh good, ok.

She switches the light back off and they lie back in bed, staring up at the ceiling.

EVE (CONT)
Can I get Dom's number?

NIKO laughs.

NIKO
What!?

01:28:39

INT. PARIS. VILLANELLE'S APARTMENT - DAY

KONSTANTIN is sat waiting, watching something.

KONSTANTIN
Afternoon everybody.

He looks over at VILLANELLE lying asleep in bed with a MAN and WOMAN.

VILLANELLE opens her eyes and sees KONSTANTIN.

KONSTANTIN (CONT)

Do you think you could excuse your guests?

01:28:53

INT. PARIS. VILLANELLE'S APARTMENT. KITCHEN - DAY

VILLANELLE'S GUESTS quickly get dressed and scamper out the apartment.

VILLANELLE

Au revoir.

(TRANSLATION: Goodbye.)

She finishes buttoning up her shirt then looks over at KONSTANTIN waiting for her by the counter.

KONSTANTIN

Three days ago one of Moscow's most controversial politician was found professionally murdered in a pretty street in Vienna. Very good.

VILLANELLE smiles.

KONSTANTIN (CONT)

The murder took place in a CCTV blind spot. Also good. The politician's girlfriend was reportedly with him while he died. Fine. And was not harmed. Not so good. She is currently in London, where she will be interviewed as a principle witness to the murder. *Bad*. Which will take place tomorrow. *Very bad*.

VILLANELLE studies him.

VILLANELLE

Have you had a haircut?

He deadpans her.

KONSTANTIN

Yes.

VILLANELLE

Hmm.

KONSTANTIN

Your train leaves in an hour. So keep the job tidy, huh. Your fancy hair pin is all over the press.

VILLANELLE

Don't worry, I got another one.

She grins.

KONSTANTIN
It's not funny.

VILLANELLE smiles at him.

VILLANELLE
It was a bit.

KONSTANTINE is not amused.

VILLANELLE (CONT)
They won't catch me.

KONSTANTIN
They might.

VILLANELLE
They won't.

KONSTANTIN
No listen, they might.

She imitates his voice.

VILLANELLE
They won't.

KONSTANTIN doesn't look impressed.

KONSTANTIN
Make it look like suicide.

She sighs.

VILLANELLE
First class?

KONSTANTIN holds up her ticket and a London
postcard.

KONSTANTIN
Of course.

01:30:29

EXT. MI5. NEXT DAY - DAY

Establishing shot.

EVE (V.O.)
Lunch swap?

BILL (V.O.)
Sure.

01:30:33

INT. MI5. BILL'S OFFICE - DAY

EVE takes the lid of a small Tupperware box and looks impressed.

She shows BILL the perfect home-made sushi.

EVE
Your wife is an *artist*.

BILL
She's a control freak.

BILL opens his Tupperware box. Inside is a small portion of shepherd's pie. The lid has a note written on it saying: Do it properly. Heat it up.

BILL (CONT)
Can I eat this cold?

EVE
Yeah. Just don't tell Niko.

BILL
How is he?

EVE
He's really well ... He's really nice ... He's really well.

BILL
Ok. Is that what you've been wanting to talk about? You've been weirdly 'casual' all morning.

EVE
I don't want to talk about that.

BILL
Spit it out. You've got as long as this pie lasts.

EVE
Ok. The Kedrin assassin was a woman.

BILL
Oh my god -

EVE

I interviewed the witness and she confirmed it -

BILL

I'll *give* you the twenty quid to shut up! There was CCTV -

EVE

No, no, no, no, see there *wasn't* any CCTV until *after* I suggested it might be a woman!

BILL

Did you just say you 'interviewed the witness!?!'

EVE says nothing but looks guilty.

BILL (CONT)

Eve! What's happened to you? You're going mad -

EVE

Nothing. Nothing happened. Nothing *ever* happens. And see, now this woman is happening and either someone is *stopping* it from coming out or someone is too lazy to follow it up.

BILL

Are you accusing me of something!?

EVE

I don't know, maybe. Yes! Maybe you're being lazy!

BILL

And so what if it is a woman anyway!?! I don't care if it was an *alien*.

EVE

Yeah but she's, she's new and she's prolific, Bill. Look!

She throws her file down with GRECO at the top.

BILL

It's not our job.

EVE

I've been compiling these cases for months. Tuscany yesterday ... Kasia is the *only* lead we have and tomorrow morning she's someone else's witness.

BILL

Yes and they'll interview her and find it all out for themselves.

EVE
What if they're in on it?

BILL
In on *what*?

EVE
I don't know. I just think, it's *weird*.

BILL
Our job *is* weird, but it's also *boring*. I'm sorry if your husband is boring you too but that doesn't give you an excuse to go rogue at work. You could get in a lot of trouble if I was a serious man.

EVE
Trouble's not interested in me.

BILL
Go to the hospital. Make sure your witness is cosy and safe. Then go home and don't do anything weird.

01:32:27

EXT. LONDON. HOSPITAL - NIGHT

EVE approaches with DOM.

EVE
It's only two or three questions. Just say you're her cousin.

01:32:39

INT. LONDON. HOSPITAL. NIGHT

EVE approaches the Nurse's Station, DOM behind her.

EVE (CONT)
I'm with the security team monitoring Kasia Molkowska.

NURSE
Last on the left. Ask for Nurse Watkins. You can't miss her, she's in the 'fun' scrubs.

EVE and DOM walk down the corridor.

EVE greets the POLICEMAN with her ID.

EVE
Eve Polastri.

The POLICEMAN nods. NURSE WATKINS steps out.

EVE (CONT)

Hi. Is Kasia awake?

NURSE WATKINS

Er, she's not fit for interview I'm afraid.

EVE

Oh no, I know. This is a relative of Kasia's.

She points to DOM.

EVE (CONT)

He just wanted to say hi quickly.

NURSE WATKINS smiles at DOM.

NURSE WATKINS

Oh lovely! Ok, er, just take a seat. I'll let you know when she's ready.

EVE

Great. Thank you.

DOM sits and EVE stands by his side.

DOM whispers to EVE.

DOM

Is this legal?

EVE

It's fine. Wait here a sec. I'm just going to pop to the loo.

DOM

We should have brought her some chocolate or something.

EVE glances in the room to where KASIA is lying in her bed with a POLICE WOMAN sat by her side. She then turns back to DOM.

EVE

I'll see what I can find.

She walks off leaving DOM looking nervously up at the POLICEMAN.

01:33:30

INT. LONDON. HOSPITAL. TOILETS - NIGHT

EVE walks in and sees that one of the cubicles has an OUT OF ORDER sign on it and the other one is occupied.

She walks over to the sink and looks at herself in the mirror. With slight disdain at her appearance she let's down her hair and starts to fluff it up with her fingers.

A toilet flushes, behind her the cubicle door opens and VILLANELLE walks out in a nurse's uniform.

VILLANELLE stops at the sink and stares at EVE putting her hair back up.

EVE looks at her.

EVE
Are you alright?

VILLANELLE says nothing, she turns and walks over to the door then looks back at EVE, watching her tying her hair up.

VILLANELLE
Wear it down.

EVE looks at her, surprised.

VILLANELLE then exits.

EVE looks bemused, lets her hair down and picks up her bag.

01:34:25

INT. LONDON. HOSPITAL. TOILET CUBICLE - NIGHT

EVE is sat on the loo. She sighs. Her phone rings. She rummages through her bag, finds her phone and answers the call.

EVE
Hey.

BILL (V.O.)
Where are you?

EVE
On the loo.

BILL (V.O.)
There was no CCTV.

EVE
What?

01:34:39

INT. MI5. BILL'S OFFICE - NIGHT

BILL is at his desk on the phone.

BILL
It's annoying me, but you were right. We've been
Bullshat!

01:34:46

INT. LONDON. HOSPITAL. TOILET CUBICLE - NIGHT

EVE looks gobsmacked.

BILL (CONT - V.O.)
Keep that girl safe.

EVE hangs up.

01:34:50

INT. LONDON. HOSPITAL CORRIDOR / WARD - NIGHT

EVE turns out of the toilets. She walks briskly
down the corridor. There is no one at the nurse's
station and the phone is ringing out. No one seems
to be around.

She turns the corner. At the end of the corridor
she sees the POLICE OFFICER outside KASIA's door is
lying face down on the floor. EVE frowns.

EVE
Dom?

She hurries over to the doorway and looks into the
room.

EVE (CONT)
Oh my god! Oh my god!

She steps over the dead POLICEMAN and runs into the
room.

EVE (CONT)
Oh my god! Oh Jesus!! *Dom!!!*

The POLICE WOMAN is lying dead face down on the
spare bed, her white shirt soaked in red blood.

EVE (CONT)
Dom? Oh my God Kasia, oh my god Kasia.

She leans over the KASIA's body lying in the other bed.

EVE (CONT)

Oh my god! Oh Kasia! Oh Kasia! Please, please stay with me!

NURSE WATKIN's body is propped up against the wall, a huge blood stain on her shirt over her heart.

EVE screams out.

EVE (CONT)

SOMEBODY HELP ME!!!

She presses the alarm.

EVE (CONT)

OH MY GOD SOMEBODY HELP ME!!!

She holds her hands around the wound in KASIA's throat, trying to stop the bleeding, while KASIA's dying eyes look up at her.

EVE (CONT)

Kasia, stay with me! Stay with me!

KASIA tries to speak, but is finding it too hard.

EVE (CONT)

Bedzie dobrze.

(TRANSLATION: It's gonna be ok.)

She sees the lights go out in KASIA's eyes and a tear roll down her cheek.

EVE (CONT)

No, no, no, no, no, no, no, no, no, no, no, no,
no, no, no, no, no no ... oh *SOMEBODY HELP* -

She turns to see DOM step into the room carrying some snacks, a look of horror on his face.

01:35:54

INT. POLICE STATION. NIGHT

EVE, still covered in blood, but now with a blue paper suit on, is sat in the interview chair. She stares at the blood on her hands.

BILL sits with her.

BILL

If they fire you, you better drag me down with you.

EVE

No, you're not doing that.

BILL

I am. I've been looking for an excuse to call Frank a dick-swab for years.

EVE

I'm the dick-swab. I should have requested more security.

BILL

You had two armed officers. You did the right thing.

He takes her hand and squeezes it.

BILL (CONT)

You're brilliant. Just don't tell them everything. You'll sound like a nutter.

FRANK enters with CAROLYN.

She sits to the side of the room while he takes a seat opposite EVE.

FRANK

Right, the boy's parents are here. Apparently, they thought he was playing bridge.

He gives an incredulous look.

FRANK (CONT)

Have you made your statement?

EVE nods.

FRANK (CONT)

Well, that one could have gone better. I don't want to say you only had one job -

EVE

Oh Piss off, Frank!

CAROLYN raises her eyebrow. FRANK looks shocked.

FRANK

I don't think you should speak to me like that right now Eve.

EVE

Can you, can you just tell me what I need to do?

FRANK

From what I've managed to gather, you have conducted an illegal investigation; you've manipulated a witness, you've put a minor in danger and on top -

BILL

Oh *please* -

FRANK

Don't interrupt me, Bill! On top of that you failed in your actual job, no doubt because you were so busy executing your *pretend* job, which I believe, was going to earn you *twenty* quid. And which you both seem to think is the most important thing about this case -

EVE

No. The most important thing is that I was right about the fact-

FRANK

No, no the most important thing Eve, is that four people are dead and it's all your fault!

EVE looks berated.

CAROLYN studies her.

CAROLYN

What were you right about?

EVE

Kasia described the killer as '*ale decha*', which means flat chested -

FRANK

How do you know *that*?

EVE

Because I secretly recorded the interview and brought it home and asked Dom and my husband to translate it for me!

FRANK looks incredulous.

FRANK

You're fired.

EVE
You're a *dick*-swab.

BILL
Oi!

EVE looks at him.

EVE
Sorry.

FRANK
Thank you, Bill.

BILL
No, *I* was going to call you a *dick*-swab.

FRANK tries to remain composed, though embarrassed.

CAROLYN doesn't react.

CAROLYN
Clearly there's going to be some reshuffling in your department.

FRANK
I suggest you both leave, immediately. Your things will be biked to you.

EVE and BILL stand.

BILL
Just to be clear Frank.

FRANK
You're fired.

BILL
Excellent, thank you.

He and EVE exit.

CAROLYN and FRANK remain in silence.

01:39:04

INT. EVE'S HOUSE. NIGHT

NIKO and EVE are curled up on the sofa watching TV.
The doorbell buzzes.

01:39:09

EXT/INT. EVE'S HOUSE. HALLWAY - NIGHT

EVE opens the door to find CAROLYN stood there.

CAROLYN
Eve.

EVE looks surprised.

EVE
Hi.

CAROLYN
Is there anything you need at the shop?

EVE
What?

CAROLYN
Milk or ...

EVE looks confused.

EVE
Er ...

01:39:27

EXT. STREET. NIGHT

EVE and CAROLYN walk down the street towards the corner shop.

CAROLYN
Married?

EVE
Yes. You?

CAROLYN
A few times, yes.

01:39:41

INT. CORNER SHOP - NIGHT

They walk down an aisle. EVE is confused. CAROLYN is calm. Controlled.

EVE
Er, it's really nice of you to come and - whatever this is. Erm, do you, do you want milk?

CAROLYN
We think she's been operating for two years. Across ten countries. She's highly skilled, as yet untraceable and frankly, she's starting to show off.

EVE's eyes widen.

CAROLYN (CONT)

When you're feeling perkier, I'd like to buy you breakfast at the Purple Penguin restaurant by Charing Cross.

EVE just looks at her.

CAROLYN (CONT)

Thursday. 9am. I'll wait for 10 minutes.

EVE nods, bemused.

CAROLYN (CONT)

Right. Buy some milk.

EVE

Oh.

She grabs some milk from the refrigerator.

EVE (CONT)

Or he'll think you're having an affair.

EVE

Oh, I don't think he'd ever think that.

CAROLYN

They all think we're having affairs before they think we're secret agents.

She starts to leave.

EVE

Oh no, I think Niko would assume I was an agent before ever thinking that I was, having an affair.

CAROLYN

You might want to make him think that you're having an affair then?

EVE looks shocked.

CAROLYN smiles at her.

CAROLYN (CONT)

Hope to see you Thursday.

She exits.

EVE stares at the milk in her hand.

MUSIC IN (DEVILS ANGELS)
01:40:40

01:40:44

INT. PARIS VILLANELLE'S APARTMENT - NIGHT

VILLANELLE takes something out of a box, it is a new throw; identical to the one in GRECO's bedroom. She throws it over her bed, touches the fabric then flops down on the bed.

She lies there for a moment then reaches for a new postcard from her bedside table and looks at it.

She turns it around to read the message.

On the front is a picture of Bulgaria.

MUSIC OUT (DEVILS ANGELS)

01:41:26

TO BLACK.

MUSIC IN (RECAP) 01:41:27

TEASER IN:

CAPTION OVER: NEXT TIME ...

VILLANELLE opens her front door.

EVE (V.O.)

I believe there is ...

CUT TO:

01:41:28

VILLANELLE wears a breathing mask while she pipettes liquid into a perfume bottle.

EVE (CONT - V.O.)

... a female assassin ...

CUT TO:

01:41:30

EVE talks to CAROLYN.

EVE (CONT)

... operating internationally ...

CUT TO:

01:41:30

VILLANELLE shoots her gun.

CUT TO:

01:41:31

VILLANELLE dressed as a WAITRESS walks up the staircase and arrives at the Grand Ballroom where an event is happening.

EVE (CONT - V.O.)
... and she's targeted a number of influential people.

CUT TO:

01:41:34 FILIP cowers under his desk.

FILIP
Who are you?

VILLANELLE looms over him.

VILLANELLE
Huge question.

CUT TO:

01:41:36 CAROLYN and EVE talk over breakfast.

CAROLYN
Can I show you something?

CUT TO:

01:41:37 CAROLYN and EVE stand in a tiny office.

KONSTANTIN (V.O.)
A woman in London is leading a ...

CUT TO:

01:41:40 VILLANELLE holds a knife to KONSTANTIN's throat.

KONSTANTIN (CONT)
... department just to find you.

CUT TO:

01:41:41 VILLANELLE takes KONSTANTIN's hand, then puts her arms round him and embraces him. Tightly. Like she really means it. He lets her. He frowns from behind her head.

EVE (V.O.)
We have to focus on everything...

CUT TO:

01:41:43 VILLANELLE stands alone.

EVE (CONT - V.O.)

...we know about *her*. In...

CUT TO:

01:43:21 EVE tells BILL.

EVE (CONT)
... order to get to *them*.

CUT TO:

01:41:44 SEBASTIAN
What do you want to do?

CUT TO:

01:41:45 VILLANELLE and SEBASTIAN walk through the park
eating ice creams.

VILLANELLE (CONT - V.O.)
I want to see...

CUT TO:

01:41:46 VILLANELLE
... your apartment.

VILLANELLE faces SEBASTIAN.

CUT TO:

01:41:48 EVE
Have you got something you need to get off your
chest Bill?

ELENA and KENNY look on.

BILL
You *can't* lead a team with assumptions. It's not
how it's done.

CUT TO:

01:41:53 KONSTANTIN backs a nervous VILLANELLE into the flat
grabbing her by the throat pinning her up against
the wall.

KONSTANTIN
You disobeyed me.

MUSIC OUT (RECAP) 01:41:56 TO BLACK.

MUSIC IN (XPECTATIONS)01:41:57**END CREDITS.**

CARD 1

Villanelle	JODIE COMER
Girl in Ice Cream Parlour	GIULIA PATRIGNANI
Ice Cream Vendor	PAOLO ROCA REY
Eve Polastri	SANDRA OH
Niko Polastri	OWEN MCDONNELL
Elena Felton	KIRBY HOWELL-BAPTISTE
Carolyn Martens	FIONA SHAW
Bill Pargrave	DAVID HAIG
Frank Haleton	DARREN BOYD
Madame Tattevin	SONIA ELLIMAN
Konstantin	KIM BODNIA

CARD 2

Kasia Molkovska	EDYTA BUDNIK
Ethel Rubynovitch	ANIA MARSON
Max Sanford	KEN NWOSU
Dominik Wolanski	BILLY MATTHEWS
Cesare Greco	REMO GIRONE
Davide	NICOLÓ AMBROSIO
Leoluca	PAOLO D BOVANI
Cesare Greco's Wife	NADIA MAYER
Reception Nurse	CHARLYNE FRANCIS
Nurse Watkins	SALLY REEVE

CARD 3

Production Manager	VAUGHAN WATKINS
Production Co-ordinator	JEN ROOKS

Killing Eve - Ep.1 BBC America (Seamless)

Assistant Production Co-ordinator	TIAGO PETRICA
Production Secretaries	SOPHIE JOSEPH
	FELICITY THORPE
Production Runner	CLAUDIA SELBY
Assistant to Sandra Oh	AYESHA RAMSAY
Production Accountant	JACKIE WETHERILL
Payroll Accountant	KAMLESH ACHESON
Assistant Accountant	DANIELLE POINEN
Dialect Coach	PAULA JACK

CARD 4

First Assistant Director	NIGE WATSON
Second Assistant Director	SARAH MACFARLANE
Crowd Second Assistant Director	MALINDA KAUR
Third Assistant Director	SAM SMITH
Floor Runners	PARESH DAYALJI
	JJ MCALLISTER
Base Runner	DAN MARSDEN
Stand Ins	KATIE GREEN
	ALEX JOHN MACLEAN
Consultants	GORDON CORERA
	MARK FREESTONE

CARD 5

Supervising Art Director	FABRICE SPELTA
Art Directors	ALEX TOOMEY
	THALIA ECCLESTONE
Set Decorator	LIBBY UPPINGTON
Assistant Set Decorator	CANDICE MARCHLEWSKI
Standby Art Director	DANIEL WHARTON
Draughtsman	DIEGO DE LAJONQUIERE
Graphic Designer	JOSHUA DOUGLAS-BAGLEY
Art Department Co-ordinator	KATERINA MICHAIL
Art Department Assistants	LAUREN EVANS

LENKA DOBRANSKA

Construction Manager

PHILIP BARBER

Standby Carpenter

CHRIS WESTWOOD

CARD 6

Production Buyer

DAISY WORMELL

Petty Cash Buyer

GEORGIA CHARTER

Prop Master

ROB MACPHERSON

Prop Storeman

DAVID SIMPSON

Dressing Props

KYLE BELMONT

JAMIE SOUTHCOTT

CARL WATERS

Standby Props

MARTIN KANE

GRAHAM ROBINSON

Key Grip

WARWICK DRUCKER

Grip

ED LANCASTER

Grip Assistants

JACK JACKSON

SEAN KELLY

CARD 7

A Camera Operator / Steadicam

JOE RUSSELL ACO

B Camera Operator

JUSTIN HAWKINS

Focus Pullers

RICHARD BRADBURY

KRISS DALLIMORE

Clapper Loaders

LAURENCE WATSON

LIAM ROUGH

Camera Trainee

GEORGINA COOK

DIT

PAUL FLINT

Assistant Location Manager

TED LADLOW

Unit Manager

RICHARD RUCK

Location Co-ordinator

CHOR MAN

Location Assistant

NED WOODCRAFT

CARD 8

Assistant Costume Designer	KITTY BENNETT
Costume Supervisor	CHARLOTTE LUCAS
Costume Standbys	NICOLA HOLTER
	SABRINA OPEN
Costume Trainee	ANNA ALCOCK
Make Up Supervisor	RACHEL BUXTON
Make Up Artist	JOJO DUTTON
Make Up Assistant	NAOMI SPURR
Make Up Trainee	CORAL TODD
Sound Maintenance	JOHN LEWIS ASCHENBRENNER
Boom Operator	JACK WOODS

CARD 9

Gaffer	TONY WILCOCK
Best Boy	RICKY PAYNE
Electricians	DANNY O'BRIEN
	BRETT PARNHAM
	JERDAN TAYLOR
Standby Rigger	DEAN HANKIN
Unit Medic	ANITA CORDING
Publicity	IJPR
Stills Photographer	ROBERT VIGLASKY
EPK	JOSH ADAMS
Special Effects	ELEMENTS SPECIAL EFFECTS
Stunt Performer	KATY BULLOCK
Stunt Rigger	CHRIS POLLARD

CARD 10

First Assistant Editor	SIMONE NESTI
Second Assistant Editor	JAMES SHEEN-STEVENS

Killing Eve - Ep.1 BBC America (Seamless)

Supervising Sound Editor	TOM WILLIAMS
Effects Editor	DARREN BANKS
Re-Recording Mixer	NIGEL HEATH
Assistant Re-Recording Mixer	BRAD REES
Colourist	GARETH SPENSLEY
Online Editor	JUSTIN EELY
Title Design	MATT WILLEY
Post Production Paperwork	ILANA EPSTEIN
Music Supervisor	CATHERINE GRIEVES
Visual Effects	THE FLYING COLOUR COMPANY
Action Vehicles	DAN CHESTER

CARD 11

Stunt Co-ordinator	PAUL KENNINGTON
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Script Supervisor	JANE HOUSTON
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Story Producer	JENNY ROBINS
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Script Editor	SARAH LINTON
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Assistant Producer	JAMES LEVISON
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Associate Producer	SANDRA OH
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Development Producer	HENRIETTA COLVIN
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Head of Legal and Business Affairs	CHARLES DAWSON
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Production Executive	CHRISSIE BROADWAY
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CARD 12

Italy Line Producer	UTE LEONHARDT
Paris Line Producer	ANTONIN DEPARDIEU

Casting Directors	SUZANNE CROWLEY GILLY POOLE
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Casting Assistant	KATIE MOZUMDER
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Italian Casting	STUDIO T
Supervising Location Manager	CASPER MILL
Sound Recordist	STEVE PHILLIPS
Post Production Supervisor	KATE STANNARD

CARD 13

Line Producer	ADRIAN KELLY
Financial Controller	ADRIAN O'BRIEN
Costume Designer	PHOEBE DE GAYE
Hair & Make Up Designer	LUCY CAIN
Production Designer	KRISTIAN MILSTED
Director of Photography	JULIAN COURT BSC
Editor	GARY DOLLNER ACE
Music by	DAVID HOLMES KEEFUS CIANCIA

CARD 14

Italian production services by Panorama Films S.R.L.

Paris production services by Gem Films

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CARD 15

ENDEAVOR
CONTENT (LOGO)

CARD 16

Sid Gentle Films Ltd. (LOGO)

CARD 17

BBC AMERICA ORIGINAL PRODUCTION (logo)

MUSIC OUT (XPECTATIONS) 01:42:27