

70 **EXT. ELYSIUM - DAY 4**

70

The apartment block looms over the City, the morning sun glinting off the reflective windows.

The glass lift climbs swiftly up the side. NIKKI and JACK can be glimpsed inside. But they look tiny next to the sheer scale of the building.

JACK (O.S.)
So what do you think?

71 **INT. LIVING ROOM/BEDROOM, MAKSIM'S APARTMENT, ELYSIUM - DAY 14**

The previously quiet apartment is now abuzz with police activity. Jack's specialist lights are set up near Amy's body, which is still slumped in the linen cupboard.

Clutched in Amy's hand, is her Blackberry. Nikki carefully removes the Blackberry and passes it to Jack.

NIKKI
No obvious signs of violence, no vomit around, she's young, apparently healthy. Body temperature puts time of death at 6-12 hours ago, but that's all I can say for sure.

JACK
(peering into cupboard)
How did she end up in here?

NIKKI
No ligature marks and I can't see any bruising, nothing to suggest she was forced inside.
(looking closer)
No cracked nails, no paint flakes underneath - it doesn't look like she was trying to claw her way out.

In the background, a female SOC officer looks in Maksim's bedside drawers. Finds a small leather wallet, she looks inside. She hands it to Sarah.

JACK
No sign of a struggle on the threshold and...

He flicks on his lights.

JACK (CONT'D)
...I can't see any drag patterns on the floor...

NIKKI
Did she climb inside willingly?

(CONTINUED)

Beat.

NIKKI (CONT'D)
Was she hiding? Trying to escape
from someone?

No answers yet. Hold a moment on their frustration.

A police officer passes and we go with her. She walks past
the living area, where we find Sarah talking with Yasmin and
Daniel Doshi.

SARAH
So the last time you saw Mr
Bazhanov was around 6pm last night?

Yasmin nods - she's still mute with shock. Nearby, a SOC
officer bags Maksim's laptop, work papers etc.

SARAH (CONT'D)
What was the nature of your
meeting?

YASMIN
Business.

SARAH
But I am right in thinking you two
are in a relationship?

Yasmin says nothing. Sarah shows her the tiny leather travel
photo wallet. Within is a smiling picture of Yasmin, Maksim
and Anastacia in one of the panes.

and a picture of Yasmin and Maksim embracing in the other.

YASMIN
(eventually)
Yes.

SARAH
Did you spend the night with Mr
Bazhanov?

YASMIN
No, I slept in my apartment.

SARAH
Your key card was found in this
apartment.

YASMIN
Amy must have taken it. I had to
use Daniel's to get in. You can
check the system-

(CONTINUED)

71 CONTINUED:

71

SARAH

Can you think of any reason why Amy
might have been in Maksim's
apartment?

(CONTINUED)

YASMIN

No.

DANIEL

We only hired her six months ago.
She's the daughter of a good
friend.

Sarah knows who Daniel's referring to.

DANIEL (CONT'D)

She's smart, hard-working but keeps
herself to herself. She's said
barely ten words to Maksim.

SARAH

Still, he's an attractive man,
rich, powerful-

YASMIN

(insistent)

They weren't sleeping together.

SARAH

A one night stand then?

YASMIN

It wouldn't happen. I trust Maksim
completely. He loves me.

SARAH

So why hasn't he been in touch?

Good point. Yasmin's composure falters once more - she looks
haunted by her lover's absence. Nikki approaches with her
kit.

SARAH (CONT'D)

I've ordered background checks on
employees and residents of the
Elysium.

NIKKI

We'll need prints and DNA samples
from anyone who could have accessed
this apartment.

Yasmin stares at Nikki. Her expression is one of bewilderment
and deep, deep sorrow.

Jack has stripped the bed and is shining UV light on it.

SARAH

(entering)

Anything?

JACK

There's hair, but it's the wrong
colour for Amy.

Jack looks from the dark hair to Yasmin, being swabbed by
Nikki in the room beyond.

(CONTINUED)

JACK (CONT'D)
No other signs of sexual activity.
That said, our man clearly liked to
party.

Jack points to a half empty bottle of vodka on the bedside
table.

JACK (CONT'D)
Hundred proof premium Russian
vodka. And cocaine residue all over
the top.

SARAH
So was it a one night stand that
went wrong? Were they partying
together?

JACK
If they were, he left early.
The safe has been cleared and the
clothes drawers are empty.

They digest this.

NIKKI
So what now?

Nikki has entered. Her tone is gentle, but challenging.

NIKKI (CONT'D)
We should get a POLSA team in. This
building's forty stories high -
there are numerous places he-

SARAH
(interrupting)
His car's gone. He left the
building around 3a.m. this morning.

NIKKI
Then we need to put out an All
Ports Alert.

Beat. Still no decision from Sarah.

NIKKI (CONT'D)
Sorry, am I missing something here?
He's obviously a flight risk-

SARAH
We don't know that a crime has been
committed. Until we know more I'm
not-

NIKKI
(interrupting)
A young woman is dead.
(MORE)

(CONTINUED)

72 CONTINUED:

72

NIKKI (CONT'D)

And we can't rule out foul play.
Bazhanov is a crucial witness, if
not a suspect. We need to bring him
in.

On Sarah.

73 **EXT. STREET - DAY 4**

73

Jack and Nikki walk to the car in silence. They arrive and
start loading up the gear. Then:

NIKKI

How well do you know Sarah Parks?

JACK

I don't.

NIKKI

I'm not fishing. It's your life,
your business...

JACK

But?

NIKKI

But...not everyone is as diligent
and honest as you.

He looks at her. Knows what she's implying. Then:

JACK

Well, I'll take the compliment. But
I'm a big boy now, Nikki.

He opens the car door.

JACK (CONT'D)

I can take care of myself.

Jack gets in. After a moment, Nikki does likewise.

74 **INT. CHAPEL OF REST, LYELL CENTRE - DAY 4**

74

Justine Greenwood and Sarah look down at Amy's body. It is
sheeted but her face is visible. Justine looks drawn, her
clothes look like they've been slept in.

SARAH

Perhaps you'd be more comfortable
elsewhere-

Justine doesn't seem to hear Sarah - she continues to stare
at her daughter.

(CONTINUED)

74 CONTINUED:

74

JUSTINE

I wasn't always a great mother.
Wasn't always around.

(MORE)

(CONTINUED)

74 CONTINUED:

74

JUSTINE (CONT'D)

I'd never forgive myself if I
abandoned her now.

SARAH

I'm so sorry. I need to ask you
some questions.

75 INT. THOMAS'S OFFICE, LYELL CENTRE - DAY 4

75

Justine sits in a daze across from Sarah.

JUSTINE

Why was she there?

SARAH

We're still trying to establish
that. Did she ever mention Maksim
Bazhanov to you?

JUSTINE

Never.

SARAH

Was she in a relationship? Did she
have a boyfriend or...?

JUSTINE

I don't think so. But she may not
have told me.

SARAH

What about drugs? Did she have any
history of-

JUSTINE

Not really. She had her drugs
phase. At University. But she was
over that. Why?

SARAH

Just routine questions.

Justine looks at her - clearly not believing her.

JUSTINE

Have you found Bazhanov yet?

SARAH

(hesitant)

I was considering putting out an
Alert for him, going public with
the search. But I wanted to talk to
you first.

On Justine. The two sides of her - Lady Chairman and Mother -
fighting each other.

(CONTINUED)

JUSTINE
(grim)
Do it. Do whatever you have to to
find him.

76 **INT. OFFICE, DOSHI PENTHOUSE, ELYSIUM - DAY 4**

76

Yasmin, alone now, paces as she makes a phone call on her white iPhone. It clicks to voicemail and Maksim's voice.

MAKSIM'S (V.O.)
Hi, this is Maksim. Leave a message
and I'll ring you straight back.

YASMIN (INTO PHONE)
It's me. Whatever's going on,
please call me. I just want to tal-

AUTOMATED VOICE (V.O.)
Message box full.

She's cut off. Tears threaten.

Mastering her emotion, Yasmin pops the SIM tray out of her phone. Removing the SIM card, she drops it in the bin, and replaces it with a new one.

77 **INT. VIEWING GALLERY/CUTTING ROOM, LYELL CENTRE - DAY 4**

77

Sarah watches on as Thomas and Nikki do the PM on Amy.

NIKKI
No signs of violence or self harm.
No evidence of sexual assault.

Nikki's eyes flick to Sarah, who hovers in the viewing gallery.

NIKKI (CONT'D)
Lividity suggests Amy was in a
seated position when she died. Feet
and buttocks on the floor, head
resting on her knees.

THOMAS
She was sleeping?

NIKKI
Possibly.

THOMAS
The colour of the livor mortis
probably rules out carbon monoxide
poisoning, so...

Frustrated, Nikki looks down Amy's mouth into the back of her throat, using a bright torch.

(CONTINUED)

NIKKI

We've got froth in the pharynx.

They take this in.

NIKKI (CONT'D)

There's nothing to suggest she drowned.

THOMAS

And at her age it's unlikely to be cardiac failure.

NIKKI

So we're probably looking at opioid abuse.

THOMAS

(to Sarah)

Heroin, morphine, codeine - that kind of thing.

SARAH

She didn't touch drugs, according to her mother.

NIKKI

And how many parents have thought that?

THOMAS

I'll request brain histology in addition to the standard tox screen.

SARAH

That's it?

THOMAS

Do you have any other suggestions?

SARAH

Yes. Give me something I can work with. Tell me what happened here.

78 **SCENE OMITTED.**

78

79 **INT. FORENSICS LAB, LYELL CENTRE - DAY 4**

79

Clarissa is at work on Amy's Blackberry. Nikki, scrubs off now, joins her.

(CONTINUED)

NIKKI
Where's Jack?

CLARISSA
Road trip with Parks. They've found
Bazhanov's car.

Nikki takes this in.

NIKKI
He seem ok to you?

CLARISSA
A bit more annoying than usual. But
that's young love for you -
horrible to watch unless it's your
own.

Clarissa looks at a laptop screen.

CLARISSA (CONT'D)
There were plenty of missed calls
on Amy's Blackberry, but all from
an unknown number. The call history
is deleted too. But tech team
recovered some interesting data.
Have a look at these.

Nikki leans in. Photos of men in balaclavas posing for the
camera - on the roof of the same building as Adam's command
centre - with knives, baseball bats etc. They look like
paramilitaries.

CLARISSA (CONT'D)
And there are emails. Sent on
behalf of an organisation called
FreeLondon. They're radical anti-
capitalists-

NIKKI
Who specialise in terrorising the
super rich.

CLARISSA
Right. So what's Amy doing working
for the super rich?

Nikki returns her gaze to the photos. Seeing something
interesting, she looks closer.

NIKKI
You can see the Heron Tower in this
one. There - in the background.

Nikki looks more closely at the men. Above them you can
glimpse a famous skyscraper.

(CONTINUED)

NIKKI (CONT'D)
And in this next one, the NatWest
Tower.

Nikki indicates a large glass fronted tower.

NIKKI (CONT'D)
Making this Broadgate Tower?
It's - what - a couple of hundred
yards away? They must be a stone's
throw from the Elysium.

They digest this.

(CONTINUED)

NIKKI (CONT'D)
Put the different photos, the
different angles together-

CLARISSA
-and we should have a fair idea of
where they were taken.

Nikki looks to Clarissa - finally something to work with.

80

INT/EXT. MAKSIM'S CAR, CARPARK - DAY 4

80

Maksim's Range Rover is cordoned off in an outdoor car park.

Sarah talks to local uniform, whilst Jack, suited, takes
samples of material off the car pedals with tape. Bags them
for testing. Finishing, he crosses to Sarah.

JACK
Any sign of him?

SARAH
(shaking her head)
According to our tech boys,
Bazhanov emailed the First Mate on
his yacht *The Osiris* at 2a.m. this
morning, ordering him to set sail
immediately from St Malo to St
Barts in the Caribbean, via
Portland - which is ten minutes
away.

JACK
So he could have taken a boat from
Portland harbour to rendez-vous
with the *Osiris* at sea.

SARAH
The local police have had problems
with private charters smuggling in
contraband and illegal immigrants.

JACK
Easy to get someone out the same
way. St Malo to here is about five
hours sailing.
(looking at his watch)
The timings work.

(CONTINUED)

SARAH
Bazhanov transferred \$10 million
dollars to a bank in St Barts last
night.

Shit.

JACK
He'll be out of UK waters by now.

SARAH
We'll have to liaise with the US
coastguard...

Sarah peters out as the scale and complexity of all this
overwhelms her.

SARAH (CONT'D)
Did you find anything?

JACK
The car was pretty spotless.
There's some kind of dust or
residue on the pedals, but...

Sarah takes this in.

SARAH
We've had a wasted journey, Jack.

Jack shoots a look at Sarah, who appears seriously on edge.

81 **INT/EXT. SARAH'S CAR/CAR PARK - DAY 4**

81

Sarah climbs into her car, Jack likewise. Sarah stares ahead,
but doesn't turn the key in the ignition.

SARAH
Do you ever feel like the ground is
shifting under your feet?

JACK
All the time. Which is why it's
good to be part of a team.

Sarah nods. She looks like she could really use a friend
right now.

SARAH
Lucy's my team. My parents are
gone, there's no-one at work and as
for my ex... it's always just been
Lucy and me.

JACK
She's a great kid. You're lucky.

(CONTINUED)

Sarah hangs her head - stress and emotion finally getting the better of her.

JACK (CONT'D)

Sarah?

SARAH

She's really ill, Jack. She's got a rare childhood cancer, which we thought the chemo had wiped out. But now it's spreading and...I'm terrified I'm going to lose her.

Sarah looks away, doesn't want Jack to see the tears that threaten. Jack reaches over and takes her hand.

JACK

She's going nowhere.

SARAH

(wiping her eyes)
I'm sorry, Jack.

JACK

Don't worry about it. I always make the girls cry in the end.

Which gets a half-smile. Sarah tries to regain her poise.

SARAH

Come on, let's get out of here.

She fires up the engine.

EXT. SQUAT - DAY 4

A glimpse of The Heron Tower viewed from street level about the same aspect as the photo was taken. Nikki walks backwards, referring from the photos and an aerial map, to the visual landmarks - the Broadgate Tower, the NatWest Tower. She stops. Turns to see an old derelict building close-by. It is marked up for demolition, 'DANGER, KEEP OUT' signs on the makeshift corrugated door. Nikki speed-dials Sarah.

NIKKI (INTO PHONE)

Sarah, it's Nikki. I think we've found the FreeLondon HQ.

EXT/INT. SQUAT - DAY 4

Uniformed police secure the area as tactical support ram down the corrugated door. Inside Adam is breaking down the command centre. Taking down the photo board of targets. Placing computers, mobile phones in boxes. Clearly moving on, then:

POLICE

Armed police! Get down now.

(CONTINUED)

Police surround him. Adam looks up at them, but makes no attempt to comply. He looks from one officer to the next, unfazed by the guns pointing at him.

POLICE (CONT'D)

Do it.

(CONTINUED)

83 CONTINUED:

83

Adam slowly and deliberately places both hands on his head.

84 INT. LIVING ROOM, DOSHI PENTHOUSE, ELYSIUM - DAY 4

84

Yasmin, now wearing heels and a designer day-dress, walks across the apartment she shares with Daniel.

We see the zip on her dress is undone. Daniel crosses over to her and does the honours.

She moves away to a spot in front of the large mirror on the wall, starts touching up her lipstick, tugging a stray hair back into place.

DANIEL

Are you sure you're ok?

YASMIN

Of course.

DANIEL

If you want me to handle things today-

YASMIN

I said I'm fine.

She stops her preening.

YASMIN (CONT'D)

I don't need my little brother mollycoddling me.

She turns to him, smiling bravely.

YASMIN (CONT'D)

That's my job.

She straightens his tie.

YASMIN (CONT'D)

Come on.

They leave the living area, shutting the door behind them.

85 INT. OFFICE, DOSHI PENTHOUSE, ELYSIUM - DAY 4

85

Lewis Milton stands before Daniel and Yasmin in their office space.

MILTON

Greenwood vouched for her. She failed to mention that Amy had been arrested on a number of occasions. Student riots, Occupy the City, that sort of thing.

(CONTINUED)

YASMIN

(aghast)
How did we not know this?

MILTON

She was never charged with anything, so it didn't show up on the CRB-

YASMIN

What about the other background checks? What the hell do we pay you for?

MILTON

I wasn't asked to look deeper. I was told Greenwood's word was enough. I appreciate you're upset-

YASMIN

Don't patronise me.

DANIEL

Our priority now is Maksim, not Amy Greenwood. Has he been in touch with anyone since last night?

Milton shakes his head. After a beat, so does Yasmin. Daniel clocks this.

DANIEL (CONT'D)

(to Milton)

Hire private detectives in every country where Maksim has property. The US, Caribbean, Russia. He can't be living on fresh air - work out where he's spending his money. Do it discreetly, but do it quickly.

Milton nods and heads off to do just that. As soon as he's out of earshot, Daniel turns to Yasmin.

DANIEL (CONT'D)

Has Maksim been in touch?

She doesn't meet his gaze.

DANIEL (CONT'D)

Come on, Yasmin, this is me.

A beat, then:

YASMIN

He sent me a text.

DANIEL

Saying what?

On Yasmin.

(CONTINUED)

YASMIN
"Forgive me."

DANIEL
Forgive him for what? What had he
done?

YASMIN
I think he was leaving me.

Daniel's confusion.

YASMIN (CONT'D)
I think he hates me.

DANIEL
But why w-

YASMIN
Because I told him.

Now Daniel understands. A long beat, then:

DANIEL
You poor girl.

He takes her in his arms and holds her.

86 **INT. INTERVIEW/OBSERVATION ROOM, POLICE STATION - DAY 4** 86

Justine Greenwood watches through the two way mirror as a
defiant Adam Lansley is deposited in front of Sarah.

87 **INT. INTERVIEW/OBSERVATION ROOM, POLICE STATION - DAY 4** 87

Adam stares sullenly at Sarah. He is flanked by his Duty
Brief.

SARAH
Do you recognise this, Adam?

She pushes a Blackberry in a clear evidence bag across the
table towards him. Adam barely looks at it.

SARAH (CONT'D)
Between the hours of 1a.m. and
6a.m. someone made repeated calls
from this mobile to a Blackberry
owned by Amy Greenwood.
(MORE)

*
*
*
*

(CONTINUED)

87 CONTINUED:

87

SARAH (CONT'D)

She was holding it when we
discovered her this morning.

*

That little detail lands with Adam. He stares at the floor.

SARAH (CONT'D)

Why were you calling her?

Still nothing from Adam.

SARAH (CONT'D)

We know about FreeLondon, we know
you wanted Bazhanov...

*

Adam refuses to look at her. Sarah's frustration is growing.

SARAH (CONT'D)

I'm showing Mr Lansley a video of
an attack that took place in London
two days ago.

Footage on a laptop of the attack on Maksim/his Range Rover,
clearly recorded by one of the assailants. Adam casts a brief
glance at it.

SARAH (CONT'D)

It shows a group of masked men
attacking Maksim Bazhanov outside
the Elysium. Looks like he's
tougher than they expected. Is that
you - lying on the floor?

*

*

Sarah looks at Adam - the bruising on his face.

SARAH (CONT'D)

Did you go back to finish the job?

Beat.

SARAH (CONT'D)

Amy was your route to Bazhanov,
wasn't she? Except...now she's
dead. How do you feel about that,
Adam?

*

*

Adam stares at Sarah - a look of pure hatred.

*

ADAM

Hitting Bazhanov was her idea.

The Duty Brief tries to intervene, but is shrugged off.

(CONTINUED)

SARAH
So what went wrong? What did
Bazhanov do to her?

*
*

Adam shakes his head.

SARAH (CONT'D)
What did you do to her?

Adam glares at her.

SARAH (CONT'D)
Did she get cold feet at the last
minute? Did you have to silence
her? Amy wasn't a killer-

ADAM
(angry)
I'd never harm a hair on her head.

Sarah says nothing. Finally she's getting somewhere.

ADAM (CONT'D)
(desperate)
I don't know what happened to her.
Don't you think I'd tell you if I
did?

*

Suddenly Adam looks hollow and vulnerable.

SARAH
(getting it)
She was your...girlfriend?

A beat, then a small nod from Adam. He looks broken.

ADAM
She was supposed to hide and let us
in when Bazhanov was asleep. But
she never showed.

He looks right on the edge now.

SARAH
So you succeeded in driving
Bazhanov out. But Amy died in the
process.

Hold on Adam's face.

SARAH (CONT'D)
That's a high cost for your
principles, Adam.

*
*

(CONTINUED)

87 CONTINUED:

87

Finally, Adam breaks. Holding his face in his hands, he weeps.

*

88

INT. OBSERVATION/INTERVIEW ROOM - DAY 4

88

Justine coolly watches Adam breaking down in front of Sarah.

*

JACK (V.O.)
Do you believe him?

89

INT. FORENSICS LAB, LYELL CENTRE - DAY 4

89

Sarah is with Nikki, Jack and Thomas.

SARAH

He sounds genuine and we can't place him in the apartment. But he has motive, he was in the vicinity of the Elysium-

NIKKI

(interrupting)

There's no evidence - forensic or otherwise - linking him to Amy's death.

Nikki has a microscope linked up to a screen. Magnified sections of Amy's brain.

NIKKI (CONT'D)

These are sections from her brain. The neurons in the hippocampus appear shrunken and reddened. Which suggests she died of prolonged hypoxia.

*
*

THOMAS

Amy had a high concentration of opioid in her bloodstream.

*

Thomas pulls up a GCMS chart for Fentanyl on a screen.

THOMAS (CONT'D)

The closest match on the GCMS breakdown is Fentanyl. It's a drug used by people with chronic pain.

SARAH

Amy didn't have that kind of condition-

NIKKI

And she wouldn't be taking it for any kind of high. But she could have had it administered to her.

SARAH

There weren't any needle marks-

(CONTINUED)

JACK

It's thought that Fentanyl's been
used by Special Forces in combat
zones. They pump Fentanyl gas into
buildings, before storming them.

*
*
*

NIKKI

It incapacitates the enemy, and if
you inhaled enough of it, you would
drift into a deep sleep and slowly
fade away.

*

Sarah takes in this big break.

SARAH

Adam Lansley served in Iraq, but he
was only in the infantry.

*
*

NIKKI

And there's no recorded evidence of
the British Army using Fentanyl
gas.

JACK

But the Russians are rumoured to
have used it - during the Moscow
Theatre Siege. They put a thousand
people to sleep. A hundred hostages
never woke up.

*

Sarah looks at the team, gets a sense of the powerful
investigative unit they are.

SARAH

Good work. Thank you.

For the first time a moment of cohesion between them all.

90

INT. BEDROOM, SARAH'S HOUSE - DAY 5

90

New day. Jack's mobile phone buzzes on the bedside table. He
answers.

CLARISSA (O.S.)

Put your trousers on, lover boy.
I've got some good news for you.

Jack climbs out of bed and starts dressing. He looks up to
find Sarah stirring, one eye open.

JACK

Clarissa. She keeps me on a short
leash.

He pulls his shirt on over his head.

JACK (CONT'D)

Rise and shine.

(CONTINUED)

90 CONTINUED:

90

Sarah thinks about it, then:

(CONTINUED)

SARAH
Five more minutes.

She pulls the pillow over her head.

91 **INT. STAIRS/HALLWAY, SARAH'S HOUSE - DAY 5**

91

Jack, now clothed, walks down the stairs. He opens the front door quietly.

LUCY
Are you going?

Jack turns to see 6 year old Lucy in her dressing gown.

LUCY (CONT'D)
Without saying goodbye?

JACK
I didn't want to wake you. What are you watching?

The TV plays quietly in the next door room.

LUCY
Scooby Doo. I want to be Daphne. What about you?

JACK
Fred. Definitely Fred.

She sizes him up.

LUCY
Or Shaggy.

JACK
(smiling)
Yes. Or Shaggy.

He ruffles her hair and leaves.

92 **INT. FORENSIC LAB, LYELL CENTRE - DAY 5**

92

Clarissa sits with Jack, Nikki and Thomas.

CLARISSA
The dirt we found in Bazhanov's car is a mixture of sand, silt and clay that strongly suggests it's riverine sediment.

JACK
You got me out of bed to tell me this?

(CONTINUED)

CLARISSA
Whose bed exactly?

Jack says nothing.

CLARISSA (CONT'D)
Under cover work, was it Jack?

JACK
Go on.

Clarissa shoots a smile at Nikki and continues.

CLARISSA
Bazhanov drove from the City of
London to the South coast. So how
does he get river mud on his shoes?

NIKKI
He got out of the car en route.
Have we got a time line for his
movements that night?

CLARISSA
(typing)
He left the Elysium just after
3a.m. If he was driving straight to
Portland he would have headed west,
but actually he headed east first.
Towards the Royal Docks.

THOMAS
Towards the River Thames then.

CLARISSA
(nods)
The car was stationary at the docks
for a full thirty minutes - only
after that, did he head west out of
London.

JACK
How sure are we of the timings?

CLARISSA
The car transmitter beeps several
times a minute, so we can be
accurate to within twenty seconds.
We know from his phone records that
he sent a single text to an
unregistered phone during the time
he was stationary.

NIKKI
But it doesn't take half an hour to
send a two-word text, does it?

(CONTINUED)

92 CONTINUED:

92

On the team.

93 **EXT. SCRUBLAND - DAY 5**

93

Nikki and Jack walk across muddy scrubland that borders the river Thames near the Royal Docks.

JACK

The GPS is accurate to within ten metres, so we can assume Bazhanov stopped somewhere near here.

They survey the bleak vista, then split, combing the area.

NIKKI

Here.

Nikki has found tyre tracks.

JACK

Wide tyres, high performance model.
Could be his Range Rover.

They examine the ground around the tracks.

JACK (CONT'D)

Flattened vegetation.

NIKKI

Recent by the looks of things.

They walk alongside the flattened trail, being careful not to tread on it.

JACK

A man walking wouldn't have caused that much damage.

NIKKI

He must have been dragging something.

The drag pattern soon ends by the water's edge. Jack scans all around, there's not a person, boat or building in close proximity.

JACK

If he was disposing of something, it's a good spot. Plus it rained hard that night.

NIKKI

Washing away potential evidence.

JACK

But making the mud soft.

He points to a short trail of footprints.

(CONTINUED)

JACK (CONT'D)
Boot print. Deep tread on it.
Substantial heel.

Nikki looks closely at the prints.

NIKKI
The ones on the left are deeper
than the ones on the right.
Suggesting what? Bazhanov was
injured? Limping?

JACK
Or that he was carrying something
that weighed him down on his left
side.

Jack and Nikki look at each other.

94

INT. OBSERVATION/INTERVIEW ROOM, POLICE STATION - DAY 5

94

Adam Lansley is ushered into the interview room. He is
surprised to find Justine Greenwood waiting for him. The
SCREW deposits Adam in a chair and leaves.

A long silence. Adam can't look at her.

ADAM
I'm sorry.

Justine stares at him.

ADAM (CONT'D)
I never meant for Amy to get hurt.

Justine looks at him, then:

*

JUSTINE
Did she believe in it?

ADAM
(surprised by the
question)
Of course. She only did it because
she cared.

*

(CONTINUED)

JUSTINE

Home invasions? Terrorising women
and children? Did she sign up for
that?

*

ADAM

We were fighting a war.

JUSTINE

And Amy was the collateral damage.

The truth of her words seem to hit home.

ADAM

(quiet)

If I could take her place, I would.

JUSTINE

My daughter died to further your
cause. At least be man enough to
admit it.

*

A long beat. We might think Adam's beaten, but:

ADAM

All her life you belittled her. And
controlled her. Tried to make her
like you.

*

*

*

JUSTINE

Don't you dare turn this on me-

*

ADAM

All I ever did was show her love.

JUSTINE

You killed her.

ADAM

And I hate myself for it.

His guilt and self-hatred is writ large on his face.

ADAM (CONT'D)

But know this. Amy loved me. With
all her heart. And nothing you do
or say will ever change that.

Justine turns and bangs hard on the door.

*

And she exits, leaving Adam staring down the barrel.

*

95

INT. OBSERVATION/INTERVIEW ROOM, POLICE STATION - DAY 5

95 *

With Adam in the background through the glass, Justine and Sarah face off.

JUSTINE

I want him charged.

SARAH

We don't have the evidence. We can't place him in the apartment.

JUSTINE

I'm sure the pieces can be made to fit together. He's a violent thug who hated Bazhanov. I really can't see the problem. A dangerous anti-capitalist off the streets, a tricky case closed.

SARAH

I believe him. He's genuinely remorseful for Amy's death.

Justine shakes her head furiously at her naivety.

SARAH (CONT'D)

I think something - or someone - scuppered his scheme that night.

JUSTINE

I want him charged.

SARAH

Well that's not really your call, is it?

JUSTINE

Isn't it?

Sarah looks at her. She understands where this is going.

JUSTINE (CONT'D)

Do this for me and I guarantee you that by tonight you will have reached your £100,000 target. You can be in the US next week, Lucy can start her treatment. Everybody wins.

There it is out in the open.

(CONTINUED)

JUSTINE (CONT'D)
Don't throw Lucy's future away on a
point of principle, Sarah.

Justine walks off. On Sarah. As she stands there, debating
what to do next, her phone rings. It's Jack.

96 **EXT. SCRUBLAND - DAY 5**

96

The river water slaps against the side of an inflatable rib,
steered by a police frogman as it circles the dive site.

On the shore, Sarah stands with Thomas, Jack and Nikki by the
waters edge, watching the diving team in the river beyond
them.

SARAH
You had no right to pursue this,
without telling me first.

JACK
I wasn't aware we had to.

SARAH
We have a suspect in custody-

JACK
Whom none of us think is guilty-

SARAH
(to Jack)
Oh, you've decided that have you?

NIKKI
Last night we all agreed that Adam
didn't have the capability to mount
such a sophisticated attack. We've
got clear evidence here-

SARAH
A couple of footprints and some
flattened grass?

THOMAS
I authorised the dive teams.
Maksim Bazhanov was here disposing
of something - or someone.

Sarah stares at her.

THOMAS (CONT'D)
But if you think there's nothing in
it, then by all means, pull the
divers out of the water.

(CONTINUED)

All eyes now on Sarah. What's she going to do? Sarah walks away, speed dialling on her mobile as she goes. Jack watches her go wondering what her problem is.

Nikki looks to the water. One of the divers signals to the shore.

NIKKI

They've got something.

Nikki looks after Sarah.

NIKKI (CONT'D)

(louder, to Sarah)

They've got something.

Sarah clicks off her call and hurries back to join Nikki and Jack by the waters edge.

Nearby the diver(s) pilots an inflatable raft back to shore. A large sack lies on the raft. It is covered in mud and silt and contains a bulky form within.

Nikki dons gloves and approaches. Carefully she unties the top cord and opens the mouth of the sack.

Slowly she peels it back to reveal - the head of a man. Nikki pulls the sack down further, revealing the man's undressed torso. She carefully wipes some silt away from his face, and we can see that it is without question.

Maksim Bazhanov.

EXT. SCRUBLAND - DAY 5

We stay on Maksim's face and the activity around him. But we see it now as a series of "snaps", as someone with a long lens takes pictures. Snap, snap, snap.

Konstantin, concealed in a vantage point in the Royal Docks, has his lens aimed at the activity by the water's edge.

He quickly reviews the snaps. He studies them hard, but there's no doubt about it. It's their man.

INT. DOSHI PENTHOUSE, ELYSIUM - DAY 5

Yasmin sits shell-shocked in front of her brother, who has just told her the news.

YASMIN

Are they sure?

DANIEL

He's not been formally identified-

(CONTINUED)

98 CONTINUED:

98

YASMIN

So it could be a mistake.

(CONTINUED)

DANIEL

Dr Alexander and DI Parks were both there.

A beat, as this registers.

YASMIN

He stayed here for me.

DANIEL

I'm really sorry, Yaz. I don't know what else to say.

Yasmin stares at the floor.

YASMIN

We should have gone to the police.

DANIEL

That had to be Maksim's call.

YASMIN

It should have been mine. I loved him. If I'd gone to the police, instead of listening to you-

DANIEL

I was trying to protect you. And Maksim.

YASMIN

You were trying to protect this place, our reputation, our investments. And because of that my Maksim is dead.

DANIEL

Yaz, please-

YASMIN

Those thugs were holed up in a squat. Five minutes away. Watching and waiting. We could have stopped them and we did nothing. You did nothing.

It cuts Daniel to hear this. The blame - but more so her pain. Yasmin holds her head in her hand and cries.

Daniel sits, puts her arm round her, but she shrugs him off angrily.

A long silence, then:

YASMIN (CONT'D)

(through her hands)

I should go to him.

(CONTINUED)

DANIEL

We have to let the police do their work first.

YASMIN

(firm)

I want to see him.

There's no mistaking the fire that burns through her tears.

99

EXT. CONCOURSE, LONDON STATION - DAY 5

99

Eva approaches a stairwell overlooking the platforms. She stands alongside another woman watching the trains below. It's Yelena. Eva discreetly hands the photos of the dead Maksim to Yelena. Yelena looks at them closely, making sure it's him, then puts them in an envelope, which she then places in the diplomatic bag.

YELENA

Thank you.

Yelena hands Eva an envelope of cash. And for the first time we see a tiny smile grace Eva's face. Eva turns and walks away.

100

INT. CUTTING ROOM/VIEWING GALLERY, LYELL CENTRE - DAY 5

100

Nikki and Thomas examine Maksim's body. Sarah observes.

THOMAS

Some bruising and cuts to the head and shoulders, but no serious injuries or signs of violence. Immersion in cold water is going to play havoc with PMI, but the livor mortis suggests he didn't die in the water. If he had it would be random, but actually it's specific and localised.

They've now turned Maksim onto his side.

NIKKI

It's on the back of his legs, his buttocks and on his back. He was lying down when he died.

THOMAS

If he was transported to the river in his own car to make it look like he'd fled-

NIKKI

Then we can assume that he died in his apartment.

(CONTINUED)

100 CONTINUED:

100

Nikki looks into Maksim's mouth.

(CONTINUED)

NIKKI (CONT'D)

Froth in the throat. We know he
didn't drown and if he didn't
suffer an unexpected cardiac event-

THOMAS

Then it's possible the same thing
that killed Amy, killed him.

Nikki looks at Thomas - it's an intriguing possibility. They
look to Sarah - what's your next move?

101 **INT. MAKSIM'S APARTMENT, ELYSIUM - DAY 5**

101

Nikki, Jack and Sarah pace Maksim's apartment with plans of
the building in their hand.

JACK

So the apartment is climate
controlled. There are vents in the
bedroom, living space, bathrooms.

He walks to a control panel on the wall.

JACK (CONT'D)

It's controlled from here, drawing
air from the main AC unit in the
plant room.

Nikki walks over to the floor-to-ceiling reflective glass
windows. She wraps them with her knuckles.

NIKKI

This glass is bomb proof, sound
proof, reflective. They can't be
opened or smashed...

SARAH

They're the perfect seal.

NIKKI

So if you pumped Fentanyl gas in,
then-

JACK

It would fill the apartment in
minutes.

Jack looks at Nikki - is this thing finally starting to make
sense?

102 **INT. A/C UNIT, ELYSIUM - DAY 5**

102

A very large AC unit on the corridor.

(CONTINUED)

Jack (gloved) surveys the large metal grille that protects the unit from the elements. He examines the screws that secure it.

JACK
The metal plate's old - needs replacing.

Jack starts removing the screws and bagging them.

JACK (CONT'D)
Give me a hand.

Nikki helps him remove the grille. He examines the controls.

JACK (CONT'D)
The air comes into the exterior unit, then it's condensed, cooled and pumped to the different floors. The controls are pretty grimy, except for this valve here.

He examines a clean valve hooked up to some plastic tubing.

JACK (CONT'D)
What's the betting this one pumps air to Bazhanov's apartment?

Nikki takes some photos of the valve, whilst Jack dusts the panel for prints.

NIKKI
You wouldn't even need access.

SARAH
You'd be hundreds of feet away.

She looks around at the deserted corridor.

NIKKI
Out of sight and out of mind.

JACK
And once you've done it, you can start pumping fresh air in again, so no-one is any the wiser.

They all take in the intelligence of this murder. Jack starts dusting for prints.

SARAH
(to Jack)
Anything?

JACK
Not even a partial. This was a professional job.

(CONTINUED)

More frustration.

103 **INT. THOMAS'S OFFICE/RECEPTION, LYELL CENTRE - DAY 5**

103

Yelena Markov is politely squaring up to Thomas, who is politely holding his ground.

YELENA

His family have requested he be repatriated, so he can be buried in Smolensk. You have no right to refuse my request.

THOMAS

The body hasn't been formally identified and a second independent post mortem has yet to be carried out. Moreover, only a coroner has the authority to release a body. Finally, Mr Bazhanov had dual nationality. So actually I have every right to deny your request.

YELENA

I'm taking the body, Doctor Chamberlain. If I have to go to the Prime Minister personally I will do so, but that wouldn't reflect well on you or the Lyell Centre.

THOMAS

I would have thought observing the law of the land would reflect very well on us.

YELENA

I am merely doing my duty as a member of the consular staff.

THOMAS

Can I ask how you knew the body was being stored here? That information is not in the public domain.

YELENA

There is a time imperative here, so I'm going to give you one last chance to make the right call. His mother and father have specifically asked for his body to be flown-

THOMAS

Maksim Bazhanov's mother and father died ten years ago.

Thomas stands, indicating the conversation is over. He shows Yelena out.

(CONTINUED)

As they walk to the exit, they pass Yasmin, waiting at reception. Yelena smiles at Yasmin.

YELENA

Yasmin, my sincere condolences.

Yasmin is taken aback. Confused, she watches Yelena leave.

104 **INT. CHAPEL OF REST, LYELL CENTRE - DAY 5**

104

In the chapel of rest, Yasmin stands with Thomas. She gives Thomas the nod and he gently lifts the sheet to reveal Maksim's face.

Maksim looks beautiful in death - the cold water has preserved him well.

Yasmin breaks silently, tears coursing down her cheeks.

She stretches out her hand, lays it on his (sheeted) chest.

Out on this tableau - it's as if Yasmin is trying to raise the dead through her love alone.

105 **INT. MAKSIM'S APARTMENT, ELYSIUM - DAY 5**

105

The trio are back in the apartment.

NIKKI

So Maksim probably died in his bed,
Amy in the cupboard. Toxicology
should confirm if the same opioid
killed both.

JACK

But why disappear Maksim and leave
Amy to be found?

Nikki walks to the cupboard. Looks inside. Then:

NIKKI

What if they didn't know she was
there? Maksim was the target, not
her.

SARAH

"They?"

NIKKI

(shrugging)

Amy gains access. Hides in the
cupboard. Bazhanov takes some
cocaine. Drinks vodka. Passes out.

(MORE)

(CONTINUED)

105 CONTINUED:

105

NIKKI (CONT'D)

Amy must have known something was wrong, Fentanyl has a sweet odour, but she was scared to come out, couldn't be sure Maksim was asleep.

JACK

She eventually lost consciousness and then...

It's an upsetting thought.

SARAH

But how did Maksim's body get from here to the car? There are security guards on every level but the basement. There's no sign anything was dragged to the lift, so unless every guard in this building was in on the plan, how did they do it?

106

INT. LAUNDRY CHUTE/MAKSIM'S APARTMENT, ELYSIUM - DAY 5

106

We are in the laundry chute looking up. Jack's face appears:

JACK

The laundry chute. No other way in or out of the apartment-

He feeds down a searchscope - a fibre optic camera fixed to a bendy attachment that links to a small viewing screen. It fires a bright light down the chute, as it records.

Nikki and Sarah stand nearby watching the small screen, as Jack lowers the scope.

JACK (CONT'D)

Anything?

NIKKI

(shaking her head)

Keep going.

Silence as the searchscope probes further down.

NIKKI (CONT'D)

Hold on.

JACK

What is it?

Nikki nods.

NIKKI

Some kind of dent. Can you go in closer?

(CONTINUED)

Jack obliges. She looks then:

NIKKI (CONT'D)
(crossing to him)
Take a look.

She takes the scope, so he can take a look at the screen.

JACK
(looking closely)
Blood maybe. Tissue.

NIKKI
I think we've found our exit route.

JACK
So what are we thinking? An inside
job?

NIKKI
(nodding)
We should go over the checks on the
Elysium staff again. Whoever did
this, knew the building inside out.

Sarah nods, but her expression is hard to read. Does she look
troubled, rather than pleased by this development?

107 **INT. BALCONY, YASMIN'S BEDROOM, DOSHI PENTHOUSE, ELYSIUM** 107
- DAY 5

Yasmin stands on her balcony, lost in loss. The familiar and
persistent trill of Skype in the background, eventually
pierces her consciousness. She goes inside to answer the
laptop on her bed. She sees it's Anastacia calling.

On Yasmin - should she answer it?

She does. Anastacia's happy face pops up.

ANASTACIA
Boo!

YASMIN
(just holding it together)
Hello sweetheart.

Anastacia waves at her.

ANASTACIA
Can you see me?

YASMIN
Perfectly. How's New York?

ANASTACIA
Great. I had a giant hot dog
yesterday.

(CONTINUED)

YASMIN
Did you like it?

ANASTACIA
Yeah but it had...
(turning to someone off
camera)
...what was it called?
(turning back to Yasmin)
(MORE)

(CONTINUED)

107 CONTINUED:

107

ANASTACIA (CONT'D)

It had mustard on it, which I
didn't like.

YASMIN

Has your Mum arrived?

ANASTACIA

Her plane's landed.
(again turns to the person
off screen)
She'll be here in one hour.

YASMIN

That's good.

ANASTACIA

When's Daddy coming?

A long beat as we hold on Yasmin. What's she going to say?

YASMIN

Soon, my love. Soon.

But we can see she hates herself for lying.

ANASTACIA

And can you come and see me too?

A long beat. We think Yasmin might crack.

YASMIN

I'd love to, honey.

She holds it together - just - but her heart is breaking.

108 **INT. FORENSICS LAB, LYELL CENTRE - DAY 5**

108

Nikki, Thomas, Jack and Clarissa are present. Sarah is
notably absent.

JACK

The tissue we removed from the
chute is human skin. It's a mixed
sample. Maksim's DNA, but also
another profile - Lewis Milton,
head of Elysium Security.

NIKKI

It matches the swab we took from
him after Amy's death.

THOMAS

Milton's DNA is all over the
Elysium. It wouldn't stand up in
court.

(CONTINUED)

JACK

What does Sarah's background check
say about him?

CLARISSA

Not a lot.

JACK

Sorry?

CLARISSA

The team never got as far as
Milton.

NIKKI

But I was there when Parks said
they were going to do background
checks on every employee and
resident at the Elysium.

CLARISSA

Once Adam Lansley was in custody,
Parks told her team to stop the
searches.

Nikki shoots a look at Jack who looks stunned.

CLARISSA (CONT'D)

So I did a bit of digging myself.

(CONTINUED)

Clarissa pulls up a large colour photo on her laptop screen.
It's of a regiment of young soldiers standing to attention.

CLARISSA (CONT'D)

The Elysium likes to employ ex-soldiers in their security team.
Makes the oligarchs feel safe.
After Milton joins the Special Forces' 9th Airborne regiment his activities are hard to pin down, but his early years were a little easier.

Nikki's spotted him.

NIKKI

There. Just to the right of Archie Grant.

We zoom in on the image of a youthful Lewis Milton.

CLARISSA

And Graham Bowles next to him. All graduating together. They were part of 8 Para, an air assault battalion that feeds the SAS.

THOMAS

When did he leave the Army?

CLARISSA

2011, but unlike the others, he came home. Got a job heading up security for the Doshis. Steady work, good pension. He was one of the lucky ones.

THOMAS

(angry)
Why didn't we know this earlier?
Even the most cursory check wou-

JACK

(defensive)
Sarah only spoke to the MOD to confirm Grant's ID - we weren't looking for other military connections at that point-

THOMAS

She should be here. Where the hell is she?

JACK

Not answering her phone.

On Jack - the scales beginning to fall from his eyes.

109 **INT. SQUAT - DAY 5**

109

Sarah walks alone through what was once Adam's command centre. She is deep in thought.

The place looks empty, bar a few bits of furniture.

She makes her way to the defacto sleeping area. A mattress on the floor. We notice her hands are gloved. Leaning over, she lifts the pillow, checking the surface of the mattress closely. After a brief moment, she finds what she's looking for. A single human hair.

110 **INT. MAKSIM'S BEDROOM, ELYSIUM - DAY 5**

110

Forensics officers (whom we haven't seen before) fan out across the apartment. As they go to work, Sarah takes herself off to Maksim's bedroom.

Checking she's not overlooked, Sarah crouches down by the side of his bed.

She pulls out a small plastic bag and a pair of tweezers. Inside the bag is the strand of hair.

Sarah extracts it with the tweezers and places it in between the deep carpet fibres.

Straightening up, she heads back into the main living area.

111 **INT. DOSHI PENTHOUSE, ELYSIUM - DAY 5**

111

Daniel comes into the penthouse, throws his keys on a sideboard. No sign of Yasmin.

DANIEL

Yasmin?

He looks in her bedroom, empty. Looks in the living area. Empty. Sees the balcony doors are open. A moment of fear.

DANIEL (CONT'D)

Yasmin?!

He runs outside, and finds his sister looking down at the dizzying drop drinking from a tumbler of whisky, twisting her engagement ring. He exhales.

YASMIN

Do you remember when they told us
that Dad had died?

DANIEL

Yasmin...

(CONTINUED)

DANIEL (CONT'D)
That fat, smug teacher telling us
as if it was just another day at
the office...

DANIEL (CONT'D)
I can still see his face.

He takes a slug from her glass.

YASMIN
He stood there and lied to us.
Didn't have the balls to tell us
that our dad had killed himself,
abandoned us to his debts and his
shame...

Yasmin looks up at him.

YASMIN (CONT'D)
Why does everyone I love leave me?

DANIEL
Come on...

YASMIN
What is it about me? What have I
done?

DANIEL
Dad was sick. And Maksim...well I'm
sure he loved you to the moment he
died.

The thought of it is too much for Yasmin and she hangs her
head. Daniel looks at her - she looks beaten.

DANIEL (CONT'D)
Do you remember what you said to me
in the weeks after Dad died? When I
was scared and confused and angry.
You said it was us against the
world. We wouldn't be weak like our
mother or cowardly like our father.
We wouldn't abandon each other. We
wouldn't be beaten.

Finally she looks up, buoyed a little by his words.

DANIEL (CONT'D)
I know things look black now. As
bad as they can possibly be. But we
will survive this.

She doesn't look like she wants to commit to that.

DANIEL (CONT'D)
"Us against the world".

(CONTINUED)

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111 CONTINUED: 111

He shoves her gently on the shoulder. She gives him a sad smile, then rests her head on his chest.

112 **INT. INTERVIEW/OBSERVATION ROOM, POLICE STATION - DAY 5** 112

Justine Greenwood watches on as an increasingly bewildered Adam sits in front of Sarah, a brief by his side.

113 **INT. INTERVIEW/OBSERVATION ROOM, POLICE STATION - DAY 5** 113

Adam looks stunned as Sarah reads out the charges. His Duty Brief watches on, helpless.

SARAH
You are charged with the murder of
Maksim Bazhanov and Amy Greenwood,
contrary to common law...

We stay on Adam as Sarah continues. His world is collapsing.

114 **INT. LIVING ROOM, DOSHI PENTHOUSE, ELYSIUM - DAY 5** 114

Yasmin and Daniel now sit on the floor of the living area, like teenagers. The whisky bottle is now empty, as are their tumblers.

YASMIN
I don't think I can do this
anymore.

Daniel looks at her, unsure what she means.

YASMIN (CONT'D)
London, work, this life. I haven't
wanted it for a while.

Daniel looks at her, not sure what she's building to.

YASMIN (CONT'D)
I was waiting, hoping for something
better.

DANIEL
With Maksim?

YASMIN
(nodding)
I just wanted what everyone else
has.

Yasmin doesn't look up.

YASMIN (CONT'D)
I wanted a family.

Daniel looks at her.

(CONTINUED)

YASMIN (CONT'D)
I'm fed up of being alone.

DANIEL
You're not alone, Yaz.

Finally she looks up.

YASMIN
Daniel...

DANIEL
We're different. Always have been.
Maybe what everyone else has isn't
for us.

The thought hangs in the air.

YASMIN
I want it to be.

DANIEL
No, you don't.

He looks at her intently.

DANIEL (CONT'D)
We're not like other people.

He leans in and kisses her gently on the lips.

Yasmin pulls away gently, puts her hand on his chest to keep
him at bay.

DANIEL (CONT'D)
Don't try to be something you're
not.

He moves her head back towards him and kisses her again. This
time she responds.

115 **INT. INTERVIEW/OBSERVATION ROOM, POLICE STATION - DAY 5** 115

Sarah grabs a moment alone. She quickly looks at her WeDonate
page on her iPad. She reads 'Congratulations, you have
reached your target!'

Jack storms in.

JACK
What the hell have you done?

SARAH
Keep your voice down.

Sarah crosses, quickly closing the door which lies ajar.

(CONTINUED)

JACK

We agreed that Adam Lansley was innocent.

SARAH

You agreed. I was still doing my job. My SOC team found his hair in Maksim's bedroom.

JACK

Your SOC team?

SARAH

I sent them back in this afternoon.

JACK

I went over that apartment twice and found nothing.

SARAH

Well maybe you're not quite as good as you thought you were.

JACK

The sample we found in the laundry chute contains Milton's DNA. He knew the assassins. He set it all up.

SARAH

(dismissive)

Milton's DNA is all over the building.

JACK

He hired his mates to kill Bazhanov, then killed them when it went wrong.

SARAH

Why? Where's the motive?

JACK

Money? Envy? Who knows - that's why we have to bring him in.

SARAH

It's too late, Jack. The case is closed.

This last bit said forcefully. Jack looks at her.

JACK

How did they get to you?

For once Sarah can't look him in the eye.

(CONTINUED)

JACK (CONT'D)
I've defended you. When people I
like and respect questioned your
integrity, I threw it back in their
face.

SARAH
Jack...

JACK
What's this all been about then,
you and me?

SARAH
That's got nothing to do with it-

JACK
We're so close to the truth. Why
would you do this?

The questions hangs in the air.

JACK (CONT'D)
Why?

A beat, then Sarah pushes the iPad in front of him.

JACK (CONT'D)
What?

She shows him the WeDonate page. Lucy's little face. The
large donations.

JACK (CONT'D)
Justine Greenwood...

Sarah says nothing.

JACK (CONT'D)
You'll be in hock to her forever.

SARAH
And Lucy lives.

JACK
When you're no longer any use to
her, she'll throw you to the
wolves.

Sarah has no response to that.

JACK (CONT'D)
What will you tell Lucy, then? That
you betrayed everything you once
believed in, because - .

SARAH
Because I love her.

(CONTINUED)

115 CONTINUED:

115

JACK

If you love her, don't let her grow
up to discover her Mum's a bent
copper.

Sarah looks at him - torn in two.

JACK (CONT'D)

Don't let a killer walk free.

On Sarah.

116 **INT. LIVING ROOM, MILTON'S FLAT - NIGHT 5**

116

We are in Lewis Milton's drab, soulless living room. He sits on the sofa drinking a can of value beer. He plays idly with his mobile phone, whilst the TV burbles in the background.

Then suddenly the buzzer goes. Immediately Milton is alert. It buzzes again. Insistent.

He gets up and answers it.

MILTON (INTO INTERCOM)

Hello?

117 **EXT. MILTON'S FLAT - NIGHT 5**

117

Sarah and Jack are at the communal front door to the flats.

SARAH (INTO INTERCOM)

DI Parks and Jack Hodgson.

A long pause. Sarah looks at Jack. Then they are buzzed in.

118 **INT. STAIRWELL A, MILTON'S FLAT - NIGHT 5**

118

Jack and Sarah mount the stairs, arriving outside flat 4. The door remains closed. They knock on it. Nothing. Jack knocks again - louder. Still nothing. Jack looks at Sarah, who nods.

Without hesitation, Jack kicks the door in.

119 **INT. LIVING ROOM/KITCHEN/BATHROOM, MILTON'S FLAT - NIGHT 5** 119

Jack and Sarah run in. The flat is on one level. So they dart their head into:

The kitchen. The living room. The bathroom. No sign of Milton.

Jack runs back to the front door.

119A **INT. STAIRWELL B, MILTON'S FLAT - NIGHT 5 NEW SCENE** 119A

Jack looks left and right. Takes a punt on Stairwell B and runs towards it.

He pegs it down the stairs catching a glimpse of a MAN racing down ahead of him.

JACK

Hey!

The man stops and looks up. It's not Milton. He keeps on going. Jack looks back up the stairwell to Sarah - they're too late.

120 **INT. YASMIN'S BEDROOM, DOSHI PENTHOUSE - NIGHT 5** 120

Yasmin lies in bed.

Daniel slumbers peacefully next to her, but Yasmin is wide awake.

She doesn't look happy. She looks empty. Ashamed.

She looks down at her brother. He's the most peaceful we've seen him. Which seems to disturb Yasmin.

Climbing out of bed, she slips on her robe and heads into the living space.

121 **INT. LIVING ROOM, DOSHI PENTHOUSE, ELYSIUM - NIGHT 5** 121

She looks out over London, smoking a cigarette. She seems listless and unimpressed, as if the city has lost its lustre for her.

The sound of a mobile phone buzzing makes her look up. It's Daniel's black iPhone vibrating on the desk. She walks over but as she reaches it, it clicks off. Five Missed Calls.

Lewis Milton.

122 **INT. MILTON'S FLAT - NIGHT 5** 122

Sarah and Jack walk through the flat. Shoes have covers on them and hands are gloved.

They scan the kitchen/living area. No decoration, second hand furniture and a single photo of Milton's son on the mantelpiece.

The kitchen cupboards are virtually empty.

This house - like its owner - is unloved.

Oddly the oven is still on, with Milton's ready meal inside it. Sarah turns it off.

Silence.

She heads to the bedroom.

123 **INT. MILTON'S BEDROOM - NIGHT 5** 123

Sarah goes into the bedroom. Sees something on the floor. Two prosthetic limbs - one is a running blade. She crouches down.

Jack joins her.

(CONTINUED)

JACK
He's left his passport, wallet,
cash...

SARAH
He's an amputee.

Jack kneels, picks one up, examines it. Then looks at Sarah.

JACK
The footprints where Bazhanov's
body was dumped. He wasn't limping.
One leg was just lighter than the
other.

Sarah absorbs this - further compromised.

124 **INT. NIKKI'S OFFICE, LYELL CENTRE - NIGHT 5**

124

Nikki is working late. Jack enters.

NIKKI
Anything on Milton?

JACK
Sarah's got half the Force out
looking for him...

Nikki nods.

NIKKI
Even though she's already charged
Adam Lansley, which wouldn't have
happened if she'd let us get to
Milton sooner.

JACK
Thomas was right. You were right.

Jack hesitates, chooses his words carefully.

JACK (CONT'D)
She's not a bad person, Nikki. Her
little girl's seriously ill.
'Someone's' been anonymously
bankrolling her treatment. And
steering the investigation.

NIKKI
Justine Greenwood.

Jack nods.

NIKKI (CONT'D)
Sarah's had one arm tied behind her
back from the start.

(CONTINUED)

JACK
I should've listened to you.

NIKKI
Don't worry about it. Who's to say
any one of us wouldn't do the same
thing.

Jack is glad for the support, but doesn't want pity. He gets
on with his work.

125

INT. LIVING ROOM, DOSHI PENTHOUSE, ELYSIUM - DAY 6

125

A new day. Daniel, now clean shaven and smartly dressed,
walks through the living room with Sarah and Yasmin. He reads
the terms of the search warrant Sarah has just handed him. He
passes it to Yasmin, also dressed.

SARAH
Your Head of Security is now the
prime suspect for the murder of
Maksim Bazhanov and Amy Greenwood.

DANIEL
But I thought you'd already charged
someone?

We glimpse Nikki, Jack and other suited officers searching
the flat in the background as Sarah walks towards the door
with Daniel and Sarah.

SARAH
(awkward)
We're reviewing that.

Daniel and Yasmin take this in.

125A

INT. OFFICE, DOSHI PENTHOUSE, ELYSIUM - DAY 6

125A

Daniel and Yasmin lead Sarah into their office.

SARAH
Milton fled his home last night. He
left behind his passport, his
wallet-

DANIEL
And you're wondering if he's been
in touch?

Sarah nods.

DANIEL (CONT'D)
Or if we're concealing him here?

(CONTINUED)

SARAH

He was a trusted employee.

DANIEL

We're not in the habit of hiding
criminals.

SARAH

Then this won't take up too much of
your time.

A long silence.

SARAH (CONT'D)

How closely involved was Lewis
Milton with Maksim Bazhanov?

(CONTINUED)

DANIEL

Pretty involved. He spent a lot of time with him discussing his security needs, making sure he felt safe and happy.

SARAH

Was he involved in helping Maksim run his business at all?

YASMIN

Of course not. Maksim would never let someone like Lewis Milton be privy to his business dealings.

SARAH

Who did he trust in that capacity?

YASMIN

Me. Daniel. His lawyer. His accountant. Why?

SARAH

We believe Maksim's assets were transferred after he was killed. By someone who had access to his computer. Someone who would know the security codes required to effect those transactions.

Sarah lets this sink in.

YASMIN

My brother and I have more than enough money.

SARAH

In your view, would Lewis Milton have been able to do this?

Hold tight on Yasmin. After a long beat:

YASMIN

No, I don't think he would.

The foundations of Yasmin's world are beginning to shift as she begins to suspect Daniel is at the heart of this.

126

INT. YASMIN'S BEDROOM, PENTHOUSE, ELYSIUM - DAY 6

126

Jack flicks through file after file on Yasmin's computer, looking for any communications from Milton.

Nikki meanwhile goes through the drawers of the desk, the bedside tables etc, looking through address books and other paperwork.

(CONTINUED)

Nikki pauses. Notes the unmade bed. Notices Daniel's shirt thrown over a chair. And a man's watch lying on the far bedside table. She picks it up.

It's very expensive and has an inscription on the back.

"To My Brother with Love".

Nikki hesitates. Shows Jack the watch.

JACK

Very nice.

NIKKI

Have you got your UV?

Jack hesitates, gets up, brings it over.

NIKKI (CONT'D)

(quiet)

Check the sheets.

JACK

Oh come on...

Nikki crosses and shuts the bedroom door, so they won't be overlooked.

NIKKI

Please.

JACK

Are you serious?

She plainly is. So Jack shines the light. It picks up semen stains.

JACK (CONT'D)

(nodding)

Signs of sexual activity.

NIKKI

How often are the sheets changed?

JACK

Every day I think.

NIKKI

So not her boyfriend.

This thought hangs in the air. Jack gets it.

JACK

Wow.

This is way weirder than Jack was expecting.

127 **INT. DOSHI PENTHOUSE, ELYSIUM - DAY 6**

127

Daniel speaks animatedly to a security guard in the middle distance.

Yasmin meanwhile has spotted Daniel's black iPhone lying on the desk.

She scoops it up and heads round the corner, out of sight.

She writes a text to Milton from Daniel's phone. We see the first few words:

"We need to meet".

Hold on her typing manically.

128 **INT. FORENSICS LAB, LYELL CENTRE - DAY 6**

128

Sarah, Nikki, and Jack are by the forensics desk.

JACK

You'd expect to find Yasmin's DNA
in her bed. But not her brother's
semen.

They take this in.

NIKKI

Daniel Doshi has had a string of
high profile engagements, but the
weddings never happened. And Yasmin
- hardly a hint of romance. Until
her relationship with Maksim.

JACK

Which she hid from Daniel because
she knew how he'd react.

SARAH

He must have found out. Then
organised the hit.

NIKKI

He asked Milton to get rid of his
rival. Maksim would vanish, his
assets get moved...

JACK

We ran further tests on Maksim's
laptop. Three sets of DNA on the
keyboard. Maksim's, Yasmin's. And
Daniel's.

NIKKI

Yasmin would think she had been
abandoned-

(CONTINUED)

JACK
Driving her straight back into the
arms of her brother.

Another step forward.

129 **EXT. INDUSTRIAL ESTATE - DAY 6**

129

Lewis Milton waits in the shadows of a half-built building.
There's not a soul around.

He checks his watch nervously.

Then he looks up. Daniel's car approaches. Rolls quietly to a
halt.

Milton hurries over but then stops dead. Yasmin has emerged
from the driver's door.

Milton hesitates, unsure what games is being played here.

MILTON
What's going on?

Yasmin says nothing.

MILTON (CONT'D)
I was supposed to be meeting
Daniel.

Yasmin shakes her head.

YASMIN
Me.

He eyeballs her as she approaches.

YASMIN (CONT'D)
Why did you do it?

Nothing.

YASMIN (CONT'D)
You were supposed to protect him,
for God's sake.

MILTON
You're not making a lot of sense,
Yasmin.

YASMIN
I know you killed Maksim.

Her grief is palpable but Milton appears unmoved.

YASMIN (CONT'D)
(furious)
Was it for money?

(CONTINUED)

MILTON
(shrugging)
Partly.
(beat)
But mostly loyalty.

YASMIN
Who to? FreeLondon? The Russians?

Milton smiles.

YASMIN (CONT'D)
Tell me!

She pulls a large kitchen knife from her coat pocket. But he looks more amused than scared.

MILTON
Good God, you really don't know do you?

Yasmin stares at him. The knife shakes in her hand.

MILTON (CONT'D)
(smiling)
Still they do say love is blind,
don't they?

He moves the knife away from him, moves in close.

MILTON (CONT'D)
You need to look a little closer to home, sweetheart.

Confirmation of Yasmin's worst fears.

MILTON (CONT'D)
If you want to blame someone, blame him.

A long beat. Yasmin drops her eyes to the floor.

YASMIN
I'll enjoy seeing you go to prison.

Now Milton's enjoying himself.

MILTON
I wouldn't do that if I were you.
Not unless you want the world to know how close you are to your brother.

Yasmin stares at him - loathes this man.

(CONTINUED)

MILTON (CONT'D)
(lascivious, in close)
I could give them all the intimate
details.

Without warning, Yasmin suddenly stabs Milton with real force, ramming the large kitchen knife into his stomach, before pulling it out and plunging it in again. Milton looks stunned.

Yasmin removes the knife. Milton collapses to the floor.

She walks off, still carrying the knife.

As Milton bleeds out on the ground, we see Yasmin walk away carrying the bloody knife.

INT. DOSHI PENTHOUSE, ELYSIUM - DAY 6

Daniel paces up and down in his apartment. For the first time, this strong man looks uncertain and stressed.

Suddenly his phone rings. The Caller ID says it's Yasmin.

130 CONTINUED:

130

He breaks into a smile.

131 **EXT. INDUSTRIAL ESTATE - DAY 6**

131

Milton's corpse lies on the ground where we left him. Early signs of a crime scene being set up.

Nikki examines the corpse, as Jack and Sarah look on.

NIKKI

Two nasty stab wounds. Looks like he bled out here.

SARAH

Witness description of his attacker matches Yasmin Doshi.

JACK

Clearly she isn't worried about getting caught.

SARAH

So what does she do now. Fight or flight?

132 **INT. EXCELSIOR, BISHOPSGATE - DAY 6**

132

Signage at the entrance - 'EXCELSIOR - Luxury apartments under development' - and artist's impressions of the finished building, that we may recognise from the model in Scene 42.

Daniel's smart shoes crunch across the floor of the derelict building.

The handful of workers who are clearing debris look up.

Daniel ignores them. His attention is already on the upper floors of the building and the rickety stairs leading upwards. He heads for them.

133 **INT. EXCELSIOR, BISHOPSGATE - DAY 6**

133

Daniel climbs up the staircase. He's quite high now, the drop down the central stairwell perilous.

He stops on reaching the tenth floor.

YASMIN

Daniel.

Daniel turns to see Yasmin approaching. She has the knife in her hand. It's bloodied and so are her hands.

DANIEL

What's going on Yasmin?

(CONTINUED)

YASMIN
I've just seen Lewis.

DANIEL
(creeping horror)
So? Where is he? What have you
done?

(CONTINUED)

She looks at him.

YASMIN
Did you really think I wouldn't
find out?

Daniel looks at her.

YASMIN (CONT'D)
I didn't move Maksim's assets. And
he certainly didn't. So that leaves
you. Was the text your idea too?

Daniel says nothing.

YASMIN (CONT'D)
Aren't you going to deny it?

She grips the knife tight in her hand.

YASMIN (CONT'D)
Every time I had a boyfriend. Every
time anyone showed any interest in
me, you chased them off. Paid them
off. I knew that. And I used to put
up with it...But I never believed
you were capable of...this.

Daniel just looks at her. Then:

DANIEL
I did it for you.

He approaches her.

YASMIN
Stay away from me.

DANIEL
I did it for us. Maksim didn't love
you. He would have let you down in
the end.

YASMIN
What you and I have is wrong. It
always was. I needed it once but
not anymore.

DANIEL
I don't believe you. Come on, there
are a dozen ways out of this hole.
We'll leave the country...

YASMIN
(vicious)
You disgust me.

For the first time, Daniel hesitates.

(CONTINUED)

YASMIN (CONT'D)
Why did I ever let you touch me?

(CONTINUED)

This lands.

YASMIN (CONT'D)
You never loved me. You just wanted
to own me.

DANIEL
We need to leave, Yasmin.

YASMIN
I'm staying here.

Daniel stares at her. We see the anger in his eyes now.

DANIEL
Go on then.

He unfolds his arms.

DANIEL (CONT'D)
If you hate me so much.

He lifts up the blade, puts the point to his chest.

She stares at him. And he stares right back. She drops her
eyes to the floor. She looks beaten.

YASMIN
Was it worth it, Daniel?

Daniel looks at her.

YASMIN (CONT'D)
Did you enjoy it? Killing him?

DANIEL
Of course not. I liked Maksim.

And he means it.

DANIEL (CONT'D)
I'm just not prepared to share you.

Yasmin looks at him, seeing the madness properly for the
first time.

DANIEL (CONT'D)
It wouldn't have mattered who it
was. I love you.

Suddenly, Yasmin grabs him by the hair. Puts the knife to his
throat.

YASMIN
I love you too, little brother.

Daniel sees her hate. Daniel looks into her eyes. Waits for
her to do it.

(CONTINUED)

133 CONTINUED:

133

But to his surprise, she tosses the knife away.

At which point she steps back and flips herself over the rail.

DANIEL
(lunging)
No!

But it's too late.

134 **INT. STAIRWELL BASE, EXCELSIOR, BISHOPSGATE - DAY 6** 134

Daniel thunders down the stairs.

135 **EXT. EXCELSIOR, BISHOPSGATE - DAY 6** 135

Yasmin swoops through the air, falling fast to the ground, like an angel.

136 **INT/EXT. EXCELSIOR, BISHOPSGATE - DAY 6** 136

Daniel swings round the bottom of the stairwell and sees Yasmin lying in a heap on the ground.

And for the first time we see Daniel cry.

He goes to his dead sister, and gently cradles her in his arms.

137 **EXT. EXCELSIOR, BISHOPSGATE - DUSK 6** 137

The site is now a crime scene. Police tape, SOCOs, marked cars.

Sarah, with Nikki and Jack (forensics suits on), watches Daniel led away in cuffs by uniformed officers.

Sarah nods to Nikki and Jack to go to work.

They approach Yasmin's crumpled body.

138 **INT/EXT. JUSTINE'S CAR/EXCELSIOR, BISHOPSGATE - DAY 7** 138

New Day. Justine sits in the back of her car with Sarah. With a red pen Justine edits her Excelsior speech on paper, circling words, underlining and crossing out others.

JUSTINE
You're to hand in your badge at the conclusion of your interview with Anti-corruption. And then it's goodbye - No pay-off, no benefits, no pension.

(CONTINUED)

Sarah looks at her - hates this woman now.

JUSTINE (CONT'D)
You planted evidence, Sarah. You
soft-pedalled the investigation,
impeded the work of the Lyell
Centre. I was as surprised as
anybody, but the facts are plain as
day.

This is said entirely without irony or guilt.

(CONTINUED)

SARAH

If you'd let me do my job, your daughter would still be alive.

Justine glares at her.

SARAH (CONT'D)

Her blood is on your hands. Not mine.

It's said with ferocity. Point being, Sarah won't go down without taking Justine with her. And Justine knows it.

SARAH (CONT'D)

I've had the murder charges against Adam Lansley dropped.

JUSTINE

Assault, criminal damage, breaking and entering, commission and instigation of terrorism. Should be plenty to keep him out of harm's way for the foreseeable future.

It looks as though these two women might launch themselves at each other at any moment.

JUSTINE (CONT'D)

A pity that Lucy should suffer because of your conscience.

SARAH

I've already moved the money.

Beat.

SARAH (CONT'D)

And of course if you didn't give it to me, then you won't be asking for it back.

Justine stares at Sarah. Then opens the door. Justine gets out. Hold on Sarah's face - relief, but also vindication.

JUSTINE (V.O.)

It's a good deal for everyone.

Justine Greenwood addresses a small knot of journalists.

JUSTINE

We're looking forward to working with our Chinese partners on this development, as another stunning addition to the Capital's skyline takes shape.

139A **INT. HOLDING CELL, PRISON - DAY 7**

139A

Adam Lansley lies in his cell listening to the radio. He seethes with anger at Justine's audacity.

JUSTINE (O.S.)
This Bishopsgate site, derelict now
for nearly a decade, will scale new
heights of luxury and convenience -

Adam looks up to a picture of Amy, which is taped to the wall by his bunk. We see the sadness in his eyes.

139B **EXT. EXCELSIOR, BISHOPSGATE - DAY 7**

139B

Back with Justine at the Excelsior site.

JUSTINE
...a magnificent urban space that
will generate headlines around the
world. So we thank our new
associates for their generosity,
commitment, and decisiveness in
backing Excelsior.

140 **EXT. THAMES - DAY 7**

140

Jack and Sarah lean on a railing, looking out at the Thames.

(CONTINUED)

JACK
So you're off to the States?

SARAH
(nodding)
Treatment starts next week.

JACK
When are you back?

SARAH
Thinking - we might stay there.
Make a fresh start.

Which is a surprise to Jack.

JACK
Right. Smart move.

SARAH
I've lived here my whole life.
(she gestures at the river
etc.)
But it doesn't feel like home
anymore.

Jack nods - gets what she's saying.

SARAH (CONT'D)
I'm sorry Jack-

JACK
You don't need to apologise.

SARAH
I tried to keep you out of things,
but I only pulled you further in.

JACK
It's fine. Really.

Beat.

SARAH
What if Lucy's treatment doesn't
work?

JACK
You have to believe it will.

Sarah looks at him. We can see the admiration - and more? -
in her eyes.

SARAH
You're a good man, Jack. Make sure
you find yourself a good'un.

(CONTINUED)

JACK
I'll try.

Sarah leans in. Kisses him gently on the lips. Then with a little awkward wave turns and walks away quickly.

Jack watches her go. Sad for himself, but pleased for her.

Then he turns and looks out at the view.

The dirty river flows past.

Life goes on.

JUSTINE (V.O.)
They have put their faith in us,
our people, this great City - all
of which serves to underline one
simple fact-

140A **EXT. EXCELSIOR, BISHOPSGATE - DAY 7**

140A

Justine rolls into the final flourish of her speech at the Excelsior.

JUSTINE
...London is open for business.

END CREDITS