

1

EXT. STREET - DAY 1

1

A quiet street in the City. YOUNG GIRLS in pretty dresses spill out of a Russian tearoom - a children's party is breaking up. But this is not just any party, as the number of Range Rovers and the subtle presence of BODYGUARDS indicates.

Finally SOFIA TEPLOV (23), a Ukrainian nanny, exits the tearoom, clutching a party bag, boxed cake, a child's rucksack and other party detritus. She is swiftly followed by MAKSIM BAZHANOV (40s, Russian, the chiselled good looks of the Baltics) and his daughter ANASTACIA (6) who clutches a silver helium balloon.

Maksim spots that Anastacia's shoelace is undone. He stops and bends down to re-tie it.

MAKSIM  
Odnazhdy ty upadesh.

MAKSIM (CONT'D)  
One day you are going to fall flat on your nose.

He brushes the tip of her nose with his finger and she smiles back at him. We see the love in his eyes. Sofia becomes impatient with Anastacia, holds her hand out to lead her away.

Maksim looks irritated by this interruption. He turns to reprimand her, but stops when he sees what is happening behind Sofia.

A MAN wearing a bomber jacket and motorcycle helmet is marching across the road towards them. Another HELMETED MAN can be glimpsed behind him, revving a red moped. The lead attacker carries a tactical shotgun (SPAS-12). Seeing Maksim's expression, Sofia turns to face the gunmen.

Time seems to slow, then -

The gun erupts. Sofia lurches backwards, landing almost at Maksim's feet. The gun now swings towards Maksim -

But Maksim's already on the move, sprinting to the awaiting Range Rover, with his daughter in his arms.

Another blast. The shot seems to whizz right past Maksim's ear. But he makes it. Now we hear small arms fire - one of Maksim's two bodyguards has drawn a Makarov pistol and is returning fire.

Maksim's Range Rover speeds off, a BODYGUARD in a CHAUFFEUR'S CAP driving. From the back seat, holding his cowering daughter close to him, Maksim looks back at the carnage. The shooter is on his knees, Sofia lies dead in the road. And the discarded silver balloon floats up, up, up into the sky....

RUN TITLES

2

EXT/INT. STREET/TENT - DAY 1

2

The crime scene has been cordoned off.

The two injured bodyguards - one lying on a gurney, the other, less injured, sitting up but cuffed to a gurney - receive treatment from paramedics.

DI SARAH PARKS (30s, smart, efficient) stands nearby, talking to a fellow CID OFFICER.

SARAH

Get a translator down here. I want statements from those two within the hour.

She walks across the crime scene towards NIKKI ALEXANDER (suited), who is crouching by Sofia's body, looks up.

SARAH (CONT'D)

DI Parks.

NIKKI

Nikki Alexander.

JACK HODGSON - bagging evidence nearby - looks up, notices Sarah.

JACK

Jack Hodgson.

Sarah clocks him, they nod at each other. Sarah then crouches down to look at Sofia. With her Slavic features, and pale skin, she looks strangely beautiful. But her chest is a bloody mess.

NIKKI

A large shotgun entry wound.  
Scalloping and satellite holes.

Nikki and Sarah rise.

(CONTINUED)

2 CONTINUED:

2

NIKKI (CONT'D)  
Do we know who she is?

JACK  
(approaching)  
Sofia Teplov.

Jack hands Nikki a laminated ID card, which he has retrieved from the nanny's discarded bag.

JACK (CONT'D)  
Registered nanny.

SARAH  
According to the party hosts, she looked after Anastacia Bazhanov, daughter of Maksim Bazhanov. We believe he was the real target.

Jack raises an eyebrow - clearly the name is familiar.

NIKKI  
The wound is central and close-range.

SARAH  
So maybe she confronted the gunman-

NIKKI  
And died protecting her charge.

A beat as they all take this in. An innocent life snuffed out.

Sarah, Jack and Nikki survey the wider crime scene.

SARAH  
(to Jack, indicating the dead man Thomas is examining)  
What can you tell me about the hitman?

JACK  
Three cartridges recovered. Two men injured and one fatality.

Meaning Sofia (dead) and the bodyguards (injured).

SARAH  
He didn't miss with a single shot.

(CONTINUED)

NIKKI

The hitman received four gunshot wounds himself - all small arms fire. The blood trail shows he moved this way...

They follow the blood trail, which has been marked out.

NIKKI (CONT'D)

...eventually collapsing here.

They arrive at the shooter's body - helmet removed - his gun by his side. THOMAS CHAMBERLAIN is at work. Jack joins him to bag the shooter's gun.

THOMAS

The shots stopped him, but didn't kill him instantly. He bled out where he fell.

Jack crouches to a patch of fresh tyre treads.

JACK

Tyre mark here - motorbike or moped wheel spin.

NIKKI

There's blood here too, suggesting the rider was also hit. The blood trail heads in that direction...

JACK

(overlapping)

...into the heart of the City, the most photographed Square Mile in Europe. CCTV and number plate recognition should do the rest.

Beat. The team have finished their "presentation".

SARAH

I'm impressed.

(CONTINUED)

2 CONTINUED:

2

JACK

We aim to please.

SARAH

But we've got two bodies, a gunman  
 on the loose and no sign of the  
 target. So let's not congratulate  
 ourselves just yet, eh?

Jack's smile fades - he shoots a look at Nikki.

Sarah turns to take in the circus - a quiet street defaced by  
 ambulances, police cars, forensics officers etc.

SARAH (CONT'D)

What a mess.

As Sarah walks off to talk to her CID colleagues, we pick up  
 EVA (28) watching from behind the police cordon. She is  
 plain, anonymously dressed, with strong Slavic features.

3

EXT/INT. SIDE STREET/RANGE ROVER - DAY 1

3

\*

Maksim embraces UNCLE KOLYA (50s, n/s), who climbs into the  
 back of the Range Rover placing beside him a small child's  
 suitcase in shocking pink. The bodyguard is up front in the  
 driver's seat.

\*

\*

\*

\*

Maksim turns to his daughter on the pavement.

\*

ANASTACIA

I want to stay with you.

MAKSIM

(crouching at her level)

I know, but Uncle Kolya will take  
 good care of you. And you'll like  
 New York. There'll be ice cream  
 sundaes. And hamburgers as big as  
 your head. And the prettiest dress  
 shops you ever saw.

She clutches her doll Nika tightly, ashen.

\*

ANASTACIA

Why can't you come with me?

She has tears in her eyes and her voice shakes.

MAKSIM

(hugging her)

I will come, my love. So soon  
 you'll hardly miss me. But I have  
 to stay in London for now.

(CONTINUED)

3 CONTINUED:

3

He helps her into the Range Rover, next to Kolya. \*

MAKSIM (CONT'D)

I have a few things I need to sort out.

Maksim kisses Anastacia goodbye and fastens her safety belt. \*

ANASTACIA

I love you, Daddy.

ANASTACIA (CONT'D)

La liublyu tebya, Papa.

MAKSIM (CONT'D)

I love you, Darling.

MAKSIM (CONT'D)

L ia tebYA liublyU, dOchka.

Maksim closes the door on his daughter, and she watches him from the window as the car disappears down the road. \*

\*

4

**INT. GRAHAM BOWLES'S BASEMENT - DAY 1**

4

A mobile phone rings urgently. It lies on a dirty mattress in an empty, derelict building. Ageing concrete as far as the eye can see, this is not a fit place for a human being to live.

The phone stops ringing and we pick up the sound of hard, short breathing. Of a man in pain.

Pick up GRAHAM BOWLES (40s, wiry) standing by a dirty, cracked sink.

His motorcycle helmet is off now, his jacket too. He's stripped to the waist - revealing a nasty gunshot wound where his chest meets his left shoulder.

In his hand - a pair of pliers.

Gritting his teeth, he sinks the pliers into the wound. He swallows a fierce scream - it's utter agony. He pushes harder, sinking the pliers' teeth into his flesh.

Now he's found what he's looking for - the bullet. He squeezes the handle - tears filling his eyes now - as the pliers grip the bullet.

He nods a count of three and then - roaring loudly - rips the bullet from his shoulder.

5

**INT. CUTTING ROOM/VIEWING GALLERY, LYELL CENTRE - DAY 1**

5

A bullet drops into a plastic container.

NIKKI

Close grouping of gunshot wounds over the cardiac shadow. Almost certainly involving the heart.

(CONTINUED)

5 CONTINUED:

5

Nikki is doing the PM on ARCHIE GRANT'S (40s) body, but has half an eye on two ghostly faces - Sarah Parks and JUSTINE GREENWOOD (45, commanding) who watch her from the viewing gallery. Thomas takes a picture of the man's face, then takes his prints.

(CONTINUED)

NIKKI (CONT'D)

Historic injuries to the abdomen,  
left arm and right thigh. Probably  
also gun shot wounds.

SARAH

(on intercom)  
Gang member?

NIKKI

Ex-military.

We see a large "A" on the man's chest.

NIKKI (CONT'D)

Blood type tattooed on his chest.  
Standard practice for British  
troops, in case they need to be  
treated in the field.

Nikki takes the bullets over to the side and bags them.  
Thomas crosses to her, putting the camera down nearby.

NIKKI (CONT'D)

(sotto)  
Who's Parks's friend?

THOMAS

Justine Greenwood. Lady Chairman of  
the City Assembly.

Nikki chances another glance at her.

THOMAS (CONT'D)

Serving her third term and  
extremely influential in the Square  
Mile. She *polices* the police.

NIKKI

What's she like?

THOMAS

(wry)  
Iron fist in a velvet glove.

Nikki suppresses a smile and they resume the PM.

NIKKI

Multiple needle marks on the left  
arm. Evidence of past infection.

THOMAS

The septum also shows signs of  
erosion.

SARAH

Drug addict?

(CONTINUED)

5 CONTINUED:

5

NIKKI

Looks like it.

Nikki finds something unusual.

NIKKI (CONT'D)

Extensive scarring between the fingers. And the toes.

THOMAS

(looking closer)

Looks like...scabies.

NIKKI

(to Thomas)

Do you think he was sleeping rough?

THOMAS

Possibly.

\*

Thomas takes in the body. The aggressive, military tattoos. The old wounds. The grimy hands and feet.

\*

\*

THOMAS (CONT'D)

Whoever he was, he'd fallen a long way.

They both look at the body - compassion overcoming any sense of judgement.

6

INT. VIEWING GALLERY/CUTTING ROOM, LYELL CENTRE - DAY 1

6

JUSTINE

Have you found the second gunman?

Justine Greenwood turns away from the viewing window to address Parks. We see Greenwood properly for the first time - immaculate hair and make-up and a very expensive suit.

SARAH

We tracked him to Hackney. Then he disappears. I've got my team down there.

JUSTINE

Any working theories?

SARAH

Oligarchs attract a lot of interest - not all of it good. We have several lines of enquiry open-

(CONTINUED)

6 CONTINUED:

6

JUSTINE

And I've every confidence you will  
bring it to a swift conclusion.  
Your record speaks volumes, Sarah.

SARAH

(surprised)  
Thank you.

Silence. We glimpse Nikki and Thomas working in dumb show in the background. The room has a hushed feel.

JUSTINE

I don't need to tell you that Mr Bazhanov is an important figure in the City. This needs to be handled sensitively.

Which knocks Sarah off her stride.

SARAH

Sensitively?

JUSTINE

As far as the press are concerned, we'll take the line that today's incident was random and unprovoked. We avoid talk of hitmen, soft pedal Russian involvement. And no mention of Maksim Bazhanov.

Justine walks off. Sarah watches her go, rattled, wondering what just happened there. She turns back to the viewing window to see Nikki looking straight at her.

7

**EXT. BAZANHOV MANSION - DAY 1**

7

Maksim's Range Rover comes to an abrupt halt outside an imposing Georgian manor house in Surrey.

Maksim gets out and hurries through the front door tossing his fob to a uniformed member of the household staff who parks the car for Maksim, as another member of staff holds the front door open for him.

8

**INT. DRAWING ROOM, BAZHANOV MANSION - DAY 1**

8

Maksim's elegant wife KRISTINA (Russian, 40) hurries across the room to embrace her husband.

The room is opulent but Russian, i.e. lots of gilt and demonstrable wealth, not least the expensive artworks hanging in the background.

(CONTINUED)

8 CONTINUED:

8

KRISTINA

Thank God you're ok. I was so  
worried.

(CONTINUED)

She holds him tight.

KRISTINA (CONT'D)

Where's Anastacia?

MAKSIM

I've just put her on a jet to New York. Kolya will look after her.

Kristina was not expecting that.

KRISTINA

(disengaging)

What's going on, Maksim?

MAKSIM

It's too dangerous for her here.

KRISTINA

So we're moving to New York? You could have warn-

MAKSIM

We're not moving.

His tone unnerves her.

MAKSIM (CONT'D)

I want a divorce, Kristina.

She stares at him, shocked.

MAKSIM (CONT'D)

Anastacia will live with me.

KRISTINA

Are you serious?

His look tells her he is.

KRISTINA (CONT'D)

There's not a judge in the country who'll grant you custody.

MAKSIM

Perhaps when they hear about your affairs, the drug-taking.

KRISTINA

(now on the back foot)

Misha, please. We can make changes. I want this to work.

(CONTINUED)

MAKSIM  
(suddenly loud)  
For God's sake, Kristina, our  
marriage has been dead for years.  
Today I nearly died too.

KRISTINA  
Meaning?

MAKSIM  
Nobody else knew I would be at  
Lev's party.

KRISTINA  
And you think I had something to do  
with it?

MAKSIM

You go to all these parties. But not this one. What was so special about today?

KRISTINA

(furious)

Do you really believe I would put our daughter's life in danger? Damn you for even thinking that.

She does seem genuinely upset at the insinuation.

MAKSIM

Then who? Who else knew I'd be there?

KRISTINA

(flustered)

Sofia, the security detail, Anastacia of course-

Maksim's already heading for the door.

KRISTINA (CONT'D)

Where are you going now?

Nothing.

KRISTINA (CONT'D)

Maksim!

But he's gone.

The forensics haul from the crime scene is laid out on the desk. Jack offers Clarissa the shotgun.

CLARISSA

Don't tempt me.

She takes it. Jack starts to remove the shooter's clothes from the evidence bags. Sarah watches their progress.

CLARISSA (CONT'D)

Italian made combat shotgun. It's designed to drop your enemy with one shot - so it's especially popular with the Special Forces.

Sarah takes this in.

SARAH

Even if you had that kind of training, why risk a full frontal assault? You'd have to be crazy.

CLARISSA

Or desperate.

Nikki approaches.

NIKKI

We should send his mugshot to the MOD.

SARAH

(quick)

Already done it. But if these guys are ex-SAS, we're unlikely to get chapter and verse, trust me.

NIKKI

Then we push harder. If we find out who the shooter is, then odds on we find his accomplice too.

SARAH

If you think you can do better, you're very welcome to try.

Nikki absorbs this.

SARAH (CONT'D)

(to Jack)

What've you got?

Jack is holding the bomber jacket up to the light. We see four clean holes closely grouped in the left breast area. Jack lays it down and investigates the interior and exterior pockets, the seams, the collar etc.

JACK

We didn't get any matches for his prints or DNA. He's no personal possessions, the labels have been cut out of his clothes, which are second, possibly third hand at best.

He lays the jacket aside and moves onto the blood-soaked shirt, which is made of a canvas type material. He feels the breast pocket - nothing.

CLARISSA

They travelled light.

But now Jack finds something that interests him - a small bulge around the seam of the left shoulder.

(CONTINUED)

JACK

Pass me a scalpel, will you?

Clarissa obliges. Jack slits up the stitching, opening up the seam. He removes a bundle containing five £50 notes and a small see-through bag containing five pills.

JACK (CONT'D)

Sewing your valuables into your clothes. An old soldier's trick.

NIKKI

Also common amongst people living rough.

Sarah looks at the pills, which have letters and numbers stamped on them.

SARAH

NB. 52.

CLARISSA

Subutex. It's a heroin substitute - similar to methadone.

SARAH

So he was trying to get clean.

On Nikki. Beat, then:

SARAH (CONT'D)

Something like this would be prescription only, right?

NIKKI

He could have sourced it on the streets.

JACK

Possibly, but it's much more expensive than methadone and pretty rare. We should check out drop in clinics, homeless shelters, the British legion, see if anyone knows him.

SARAH

I'll get the boys on it. We're checking local hospitals too - see if anyone has presented with gunshot wounds. However we do it, the top priority now is to find the missing gunman.

JACK

And what about Bazhanov? Do we even know if he's still alive?

(CONTINUED)

9 CONTINUED:

9

A brief beat, then:

SARAH

Leave him to me.

10

INT. RECEPTION, LYELL CENTRE - DAY 1

10

Sarah heads for the exit, Jack and Nikki with her.

SARAH

There's likely to be a lot of press interest in this case. So any and all communication comes through my office, ok? No talking out of school.

NIKKI

We've done this kind of thing before - we know the drill.

SARAH

I'm very glad to hear it.

Sarah exits. They watch her go.

JACK

Looks like we've got a live one.

Nikki looks at him - that's one way of putting it.

11

INT. CUTTING ROOM, LYELL CENTRE - DAY 1

11

Thomas works on Sofia Teplov's body. Her chest and abdomen are open. Nikki approaches, in civvies, and stands nearby.

NIKKI

Anything?

THOMAS

No exit wound.

Thomas turns to the cutting room screen: A hi-res image of Sofia's back with irregular darkened bumps.

THOMAS (CONT'D)

Some pellets under the skin of her back where elastic recoil finally stopped them.

He returns to Sofia's gaping body.

THOMAS (CONT'D)

Pellets would have expended their energy in the body, causing massive internal trauma.

\*

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\*

\*

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\*

\*

(CONTINUED)

NIKKI

Death would have been rapid.

Small mercies.

THOMAS

And, she was a mother.

Nikki reacts - more bad news.

THOMAS (CONT'D)

From the slit shape of the cervix,  
I'd say she gave birth sometime in  
the last couple of years.

Thomas covers the body, then heads over to the sink to sieve the stomach contents. Nikki goes with him.

THOMAS (CONT'D)

I found traces of Subutex on her fingers.

(CONTINUED)

11 CONTINUED:

11

NIKKI  
(surprised)  
Was she taking it too?

THOMAS  
Urine's clear.

NIKKI  
Could the bodies have been cross-contaminated?

THOMAS  
We bagged them at the scene,  
transported them separately,  
autopsied them separately after a  
deep clean...

NIKKI  
So Sofia could have come into  
contact with the shooter prior to  
the attack.

THOMAS  
I'd say that's a distinct  
possibility.

Thomas pours liquid from a plastic tub labelled 'Sofia Teplov - stomach contents' through a sieve over a bowl in the sink. \*  
\*  
\*  
He pulls something out and examines it.

Despite the gore, we can see it's a SIM card. He holds it up for Nikki to see.

THOMAS (CONT'D)  
Why swallow your SIM card unless  
you had something to hide? \*

12 **EXT. THE ELYSIUM - DAY 1**

12

Sarah Parks approaches a luxury apartment block in the City of London. The uniformed SECURITY GUARD on the door checks her ID, then ushers her into the security seal. One see-through door opens, then closes again behind her, before the one in front of her opens. She heads inside.

13 **INT. FOYER, ELYSIUM - DAY 1**

13

Plonking her keys etc. on a small tray, Sarah walks through a metal arch as she is scanned for guns etc. The light pings red. The security guard pats her down.

SARAH  
(impatient)  
Are we done?

(CONTINUED)

13 CONTINUED:

13

The guard finds nothing. He escorts her through this HIGH SECURITY foyer. Sarah walks past the elaborate floral displays and expensive sculptures to be met by LEWIS MILTON (40s, short hair, smart).

(CONTINUED)

13 CONTINUED:

13

SARAH (CONT'D)  
 (showing her warrant card)  
 DI Parks. We spoke?

MILTON  
 (shaking her hand)  
 Lewis Milton. Head of Security.  
 Shall we?

Milton uses his keycard to access the lift. They step inside.

14 INT/EXT. THE ELYSIUM - DAY 1

14

The small lift is a beautiful glass capsule, affording Sarah an amazing view of London, as it shoots up, up, up.

15 INT. DOSHI PENTHOUSE, ELYSIUM - DAY 1

15

AMY GREENWOOD (23, a P.A.) leads Sarah from the lift into a palatial penthouse apartment. This comprises the home and office space of Doshi & Doshi.

Lewis Milton follows Sarah and Amy. He closes the doors behind him - momentarily shutting us out.

16 INT. OFFICE, DOSHI PENTHOUSE, ELYSIUM - DAY 1

16

DANIEL  
 I'm afraid we've no idea where Mr Bazhanov is.

DANIEL DOSHI (31), one half of London's property power couple, is speaking. He is handsome, sharply dressed. He is well-spoken with the occasional hint of Estuary.

DANIEL (CONT'D)  
 Like most of our residents, he only uses his apartment occasionally.  
 When he's in London on business,  
 when he's entertaining-

SARAH  
 But he was here last night?

YASMIN  
 Yes. He's funding a new venture of ours in Bishopsgate.

YASMIN DOSHI (33), Daniel's older sister, is just as striking. Tall, imposing, coutured. But today she looks stressed.

(CONTINUED)

YASMIN (CONT'D)

We're supposed to be meeting him tomorrow to look over the architect's plans, but now...

SARAH

And he's not been in contact?

YASMIN

(shaking her head)

Amy's been trying to get hold of him since you called, but he's got properties in West London, Surrey, Sandbanks...

SARAH

(to Milton)

You'd know if he'd been in his apartment?

MILTON

We don't have CCTV inside the building - the residents don't like it - but I have men on every floor. He's not been in.

SARAH

I'll need his mobile number.

YASMIN

Of course.

SARAH

And I'll need to see his apartment.

DANIEL

Do you have a warrant?

SARAH

Within the hour.

DANIEL

Then you're more than welcome to come back.

Sarah eyeballs him.

SARAH

Do you make a habit of obstructing police business?

DANIEL

The men and women who own these apartments are some of the richest on the planet. They've made their fortunes in oil, gas, steel - dangerous businesses.

(MORE)

(CONTINUED)

16 CONTINUED:

DANIEL (CONT'D)

And when they're in London they require two things: security and privacy. My sister and I ensure they get them.

SARAH

(rising)

Then it looks like we're done here.

YASMIN

We're not trying to be difficult, but we've made certain guarantees. Many of the residents here come from regimes that wouldn't look kindly on their lifestyles, so discretion is vital.

SARAH

Listen, I don't give a shit what goes on behind closed doors. But two people are dead. On my patch. And I want to ask Mr Bazhanov why.

17

INT. FORENSICS LAB/SCIENCE ROOM, LYELL CENTRE - DAY 1

17

Jack, on the phone, has the bagged SIM card.

JACK (INTO PHONE)

Serial number: 0087485062. We'll need a full call history.

Jack joins Nikki and Thomas in the latter's office as Nikki reads from the evening edition of a London newspaper.

NIKKI

"A botched carjacking brought chaos to the streets of London today".

THOMAS

How would you like me to react?

NIKKI

No mention of Bazhanov. Or any Russians for that matter.

JACK

Who do you think owns the paper you're reading? They protect their own.

NIKKI

Perhaps.

THOMAS

But you sense another force at work...

(CONTINUED)

NIKKI

Don't you? Parks seems keen on keeping this thing as contained as possible, doesn't want us to ask the awkward questions-

JACK

You don't know that.

NIKKI

"Leave Bazhanov to me, leave the press to me"?

JACK

It's a high-profile career case.

NIKKI

Do you think she asked the MOD about the shooter?

THOMAS

The MOD has a duty to protect former soldiers, especially if they've been involved in covert ops. Either way it was probably a cul-de-sac.

A knock on the door makes them look up.

MAKSIM

(entering)

I'm looking for Dr Alexander.

NIKKI

(approaching)

That's me.

MAKSIM

Maksim Bazhanov. I've been asked to formally identify Sofia Teplov. She was our nanny - she has no family here...

Nikki hesitates, that's the first she's heard of it. Is he lying? She shoots a look at Thomas, then:

NIKKI

This way, please.

Nikki leads Maksim to the Chapel of Rest. As they depart, we see Thomas cross swiftly to his desk and pick up the phone.

Sofia Teplov's body (sheeted, face exposed) is laid out into the Chapel of Rest. Nikki leads Maksim in.

MAKSIM

That's Sofia.

NIKKI

I'm very sorry for your loss.

MAKSIM

She's been with us since the day  
 Anastacia was born. She saw more of  
 our daughter than she did her own.  
 She has a daughter - Marcia - back  
 in the Ukraine...

He peters out, looking at the dead young woman.

NIKKI

Did she have a boyfriend over here?

MAKSIM

Not that I know of.

NIKKI

Had she made any new friends  
 recently? Had any problems?

Maksim looks at Nikki, as the dots start to join up.

MAKSIM

It was Sofia, wasn't it? She  
 betrayed me.

NIKKI

(careful)  
 It's one line of enquiry.

Confirmation of Maksim's fears.

MAKSIM

She was the only other person who  
 knew I'd be at the party.

Beat.

MAKSIM (CONT'D)

I trusted her with my daughter's  
 life. They were so close...

(turning to Nikki)  
 Do you know who killed her?

NIKKI

Not yet.

MAKSIM

What did they use?

NIKKI

I can't say.

(CONTINUED)

He looks at Nikki as he says this. But she is poker-faced.

MAKSIM

How much would it cost? For you to tell me what you know?

NIKKI

We're going to have to end this conversation now.

Nikki holds the door open for him. He gives Nikki a long, hard look, then leaves. He steps out into the corridor to find Sarah Parks waiting for him.

19

INT. VIEWING GALLERY, LYELL CENTRE - DAY 1

19

Nikki and Sarah talk with Maksim. Nikki shows him photos of Sofia, the shooter and his bodyguards dead in the street.

Maksim stares at the photos.

SARAH

Who do you think was responsible, Mr Bazhanov?

MAKSIM

(shrugging)

The attack was no surprise. I've been targeted for months now.

NIKKI

Targeted how?

MAKSIM

Vandalism, death threats, a constant campaign of harassment.

\*

(CONTINUED)

SARAH

From business rivals? Russian  
gangs? Anti-capitalists?

\*

\*

MAKSIM

It's possible.

SARAH

What about the Russian State?

\*

MAKSIM

Why not? The attack has all the  
hallmarks of modern Russia -  
bribery and thuggery.

SARAH

You've managed to fight extradition  
to Russia three times in as many  
years. They accuse you of fraud-

MAKSIM

Trumped up charges.

SARAH

But you did acquire ownership of  
state utilities in rigged auctions,  
right? Oil and gas companies worth  
billions of dollars?

MAKSIM

It was all perfectly legal.

SARAH

It hasn't made you very popular  
with the Kremlin. They want their  
money back, don't they?

\*

\*

MAKSIM

They don't hate me because of what  
I have. They hate me for what I do.

Sarah stares at him.

NIKKI

The Russian bear flexing its  
muscles.

MAKSIM

The current regime is corrupt. Only  
men with resources can make a  
difference. I fund opposition  
parties, bankroll newspapers  
critical of the government. I pay  
for a limousine to drive round Red  
Square with billboards on the roof,  
denouncing the President as a crook  
and a terrorist.

\*

\*

(CONTINUED)

SARAH

And you're paying the price now?

\*

Maksim hesitates, then:

MAKSIM

You tell me.

Out on his defiance. He's saying nothing more today.

20

EXT. MILTON'S FLAT - NIGHT 1

20

Lewis Milton approaches a low-rise, gated, ex-council complex. It's a far cry from the opulence of the Elysium. Groups of kids hang around the streets, looking for trouble.

Milton opens the front door and heads inside.

21

INT. MILTON'S FLAT - NIGHT 1

21

He slings his keys down on the hall table.

He's about to walk into the kitchen, when he notices something that disturbs him. A reading light is on in the living room, in an otherwise pitch dark house.

He lifts a baseball bat from the hat stand. He moves towards the living room where he is surprised to find:

Eva (the Russian woman from the end of Scene 2) sitting in his armchair, looking straight at him.

EVA

Apologies, Mr Milton. I should have contacted you at work, but I wanted to talk to you alone.

(CONTINUED)

MILTON

If you were after a private chat,  
then you should have left the  
monkey at home.

We now see a huge Russian guy - Eva's companion KONSTANTIN (27) - in the corner behind Lewis. Lewis has spotted him in the mirror. Eva gestures Konstantin to step outside.

MILTON (CONT'D)

(to Eva)  
Now you too, sweetheart.

EVA

I've come a long way.

MILTON

Then say what you want and get out.

EVA

Don't you want to know who I am?

MILTON

I know what an FSB thug looks like.  
The cheap suit is a dead giveaway.

EVA

I'll get to the point then. There  
is something, someone, I need  
access to in the Elysium building.  
And I'd like you to help me.

MILTON

No chance.

EVA

I admire your operation there -  
it's hard to penetrate. So I'm  
willing to pay. Two hundred  
thousand dollars in cash. Half up  
front, half on delivery.

A beat. Lewis says nothing.

EVA (CONT'D)

More than enough for the deposit on  
a new house. Or do you like it here  
in Lambeth?

Lewis eyeballs her, saying nothing.

EVA (CONT'D)

Of course, you have family near  
here, don't you? Perhaps we should  
talk to them?

The menace in her voice is clear.

(CONTINUED)

21 CONTINUED:

21

MILTON

(laughing)

My toxic ex-wife and my spineless  
kid.

EVA

(without missing a beat)

Four hundred thousand dollars,  
then.

Lewis takes a step towards her. Then another. Konstantin reappears but backs off after a shake of the head from Eva. Lewis moves in close - virtually nose to nose.

MILTON

There is nothing you can say that  
would make me betray my employers.  
So take your bad hair, and Uncle  
Josef there and...

He's in extra close now.

MILTON (CONT'D)

PISS. RIGHT. OFF.

Eva holds his gaze for a moment, then rises and exits. Despite his cool, we know Lewis's heart is racing.

22

**EXT. BASEMENT CAR PARK, ELYSIUM - NIGHT 1**

22

Maksim's Range Rover swings down the ramp to the underground car park entrance to the Elysium. He stops at the barrier, swiping his card and keying in a six-digit code. A second later, the reinforced steel shutters open. He drives in fast and the shutters close behind him, shutting us out.

22A

**INT. ELEVATOR, ELYSIUM - NIGHT 1**

22A

Maksim watches London swoop away beneath him as the elevator shoots up.

23

**INT. CORRIDOR/MAKSIM'S APARTMENT, ELYSIUM - NIGHT 1**

23

Maksim pounds down the corridor. Lets himself into his apartment with his keycard. Within, opulence on a grand scale. Silk wall paper, Wenge furniture, European oak everywhere. Ebony and marble finishes. Style befitting the most expensive penthouse in London.

Maksim goes through and picks up a bottle of vodka.

JUMP CUT TO:

(CONTINUED)

23 CONTINUED:

23

Maksim sits, his back to the door, deep in thought, drinking. He doesn't hear the front door open. He doesn't hear the footsteps of someone approaching.

Catching movement from the corner of his eye, he turns to see a woman hurry towards him. It's Yasmin Doshi.

She holds him, showering with kisses.

MAKSIM

It's ok. I'm...ok.

He lifts up her face to his. Kisses her gently on the lips. Smiles - and gets a half smile back in return.

(CONTINUED)

MAKSIM (CONT'D)

I should have come straight to you,  
but I had to see Anastacia off...

YASMIN

How is she?

MAKSIM

(shaking his head)  
She loved Sofia - to see her gunned  
down like that...

Upset and anger punch through hard now.

MAKSIM (CONT'D)

Sofia was like family. We trusted  
her. And she turned on us.

YASMIN

I can't believe it.

MAKSIM

I should be dead.

YASMIN

Don't say that.

She has tears in her eyes, which he kisses away. Then he lifts her lips to his, kissing her passionately. So glad to be alive. Finally, disengages, cups her face in his hands.

MAKSIM

After today, things will have to be  
different. You know that, don't  
you?

Yasmin runs her hand down his cheek.

YASMIN

Stay here at the Elysium for a  
while. You'll be safe. Kristina  
might not like it but-

MAKSIM

I've asked her for a divorce.

Beat, as Yasmin takes this in.

MAKSIM (CONT'D)

I don't want to have to live a lie  
anymore, Yasmin.

He holds her.

(CONTINUED)

23 CONTINUED:

23

MAKSIM (CONT'D)  
Life's too short.

This time she kisses him. Fierce and passionate.

24

INT. GRAHAM BOWLES'S BASEMENT - NIGHT 1

24

Graham Bowles, stripped to the waist and now crudely bandaged, primes a Browning pistol for action. He checks the loading mechanism, sliding an empty magazine into the gun. Satisfied, he checks the sight. He points the gun right at us, staring down the barrel of the gun, before squeezing the trigger.

Click. Hold on him, staring at us.

25

INT. OFFICE, DOSHI PENTHOUSE, ELYSIUM - NIGHT 1

25

At the top of the Elysium, Justine Greenwood and Daniel Doshi look out over London. AMY GREENWOOD(23, a conventionally stylish P.A.) pours Justine expensive mineral water. She gets a very warm smile in thanks - warmer than necessary. Amy smiles back awkwardly, then departs. As they watch her go:

DANIEL  
We had a visit from DI Parks  
earlier.

JUSTINE  
I've spoken to her. She understands  
the situation.

DANIEL  
International investors are  
extremely security-conscious  
people. We can't have gunfights on  
the front pages.

JUSTINE  
I've said I'll keep a lid on it.

Daniel looks at her. Doesn't like her tone.

DANIEL  
Any idea who was responsible?

JUSTINE  
It was a professional hit, but  
beyond that...

DANIEL  
We'll review our security protocols  
tonight, change the access codes,  
hire more personnel.  
(MORE)

(CONTINUED)

25 CONTINUED:

25

DANIEL (CONT'D)

We'll do our bit - you do yours.  
Find the shooters and shut this  
thing down.

JUSTINE

We're moving heaven and earth-

(CONTINUED)

DANIEL

You're a good ally, Justine. Which is why our business and others like it guarantee your re-election. It's at moments like this, that our faith in you needs to be repaid.

His message is clear.

26

INT. AMY'S WORK STATION, DOSHI PENTHOUSE, ELYSIUM -  
NIGHT 1

26

Amy is working on her laptop, as Justine approaches.

JUSTINE

Working hard?

AMY

Always.

JUSTINE

That's my girl.

Justine walks round, so she can see what Amy's typing. This clearly makes Amy self-conscious, like her homework's being checked.

JUSTINE (CONT'D)

I know Daniel asks a lot, but this job could open a lot of doors for you, so make the most of it, eh?

AMY

I'm trying.

The way this is said might make us think Amy has fucked up similar such opportunities before. Justine smiles at her daughter. Rests her hand on her shoulder affectionately.

JUSTINE

I thought we could get a takeaway tonight? Watch some rubbish TV?

AMY

I'd love to, Mum. But I'm going to be here 'til midnight - if I'm lucky.

JUSTINE

Another time then. Get a cab home.

(CONTINUED)

26 CONTINUED:

26

But we briefly glimpse Justin's loneliness here - the loneliness of a divorced high-flyer.

AMY  
(looking a bit guilty)  
Don't wait up.

Justine smiles at her and walks off to the lift. Amy watches her go. Is that guilt we see? Or something else?

27 **SCENE OMITTED**

27

27A **INT. FORENSICS AREA. LYELL CENTRE - NIGHT 1 NEW SCENE**

27A

Jack examines emails on a cheap laptop while Sarah looks over bagged Bagged photos and mementoes of Sofia's family left behind. Sofia with Anastacia, Sofia with Kristina and Maksim, Sofia with a bonny toddler.

JACK  
Anastacia?

SARAH  
Sofia's own baby. Marcia.

They both absorb this.

SARAH (CONT'D)  
Her room in Bazhanov's Surrey pile  
was pretty sparse. Photos,  
mementoes, icons of Russian saints.

JACK  
So she was religious.

SARAH  
And homesick.

Sarah picks up another large photo of Marcia while Jack scans emails.

JACK  
Look at this. Nine one-way tickets  
from Kiev to London. Booked two  
days ago. The same day, she secures  
a house in South London - a year's  
rent paid in advance.

SARAH  
(scanning the surnames)  
She was getting the whole family  
out of Ukraine.

(CONTINUED)

JACK

Mum, Dad, grandparents, cousins,  
her little girl, the lot.

SARAH

Prepared to sacrifice one man's  
life to save nine more.

They take this in.

(CONTINUED)

27A CONTINUED:

27A

JACK

The shooters must have known this was her weak spot and worked on it. They probably intended to kill her all along, when the time came.

It's a depressing scenario. Sarah looks at the picture of little Marcia.

SARAH

The things we do for love.

28 **SCENE OMITTED**

28

28A **INT. CORRIDOR, LYELL CENTRE - NIGHT 1**

28A

Jack walks Sarah out.

JACK

You got kids?

SARAH

A little girl - Lucy. She's a terror. You?

JACK

Never met the right woman.

SARAH

Don't let that put you off. Lucy's father was gone before her first birthday. I don't regret it.

They walk on.

SARAH (CONT'D)

And no, I haven't replaced him, if that's what you're really asking.

JACK

(light)

Just passing the time of day.

SARAH

Of course.

Jack smiles as he holds the door open for her.

29 **EXT. STREET - NIGHT 1**

29

Amy walks along a darkened street. She's still dressed for work and looks too smart for this run down part of town.

(CONTINUED)

29 CONTINUED:

29

She stops, checks she's not being followed, then hauls open a tall piece of corrugated iron, which we now realise is the door to a squat.

(CONTINUED)

29 CONTINUED:

29

Checking again that she's not being followed, she vanishes inside, pulling the door shut behind her.

29A **EXT. SQUAT ROOFTOP - NIGHT 1**

29A

A glorious night-time vista over the City of London. The Shard, the Gherkin, all the familiar landmarks are lit up.

ADAM LANSLEY (36, a bear of a man has piercing eyes set in a handsome but ravaged face) stands alone on a precipitous ledge, looking out over the scene. A T-shirt hugs Adam's muscular form, revealing tattoos on his arms and neck. Several are military - an eagle, an assault rifle, two soldiers supporting a comrade, but we also see one for Chelsea F.C.

We hear footsteps approaching from behind.

ADAM

I don't recognise this City  
anymore.

Amy steps up onto the ledge beside him.

ADAM (CONT'D)

I don't recognise you.

It's said with affection. He fingers her smart, City clothes. She moves in, kisses him deeply.

AMY

Isn't that the whole point?

They kiss again, framed by the London skyline.

30 **INT. SQUAT - NIGHT 1**

30

Pan across the squat. In the midst of the squalor is a kind of command centre.

A huge map is pinned to the walls. Certain locations are marked with red circles and next to them photos of men - rich, powerful-looking men. Intriguingly, two of the photos/men have been crossed out with black pen.

ANOTHER ACTIVIST, STEVE (40s, ex-soldier) plays video footage on two large Apple Mac screens. DVD burners abound - the technologically minded will get that DVDs are being burned.

The footage is disturbing: A man and woman in their 40s sit bound and gagged, surrounded by four men in balaclavas. We zoom in closer and closer. We might recognise one of the crossed-out men from the board.

(CONTINUED)

30 CONTINUED:

30

One of the masked anarchists grabs the man by the hair, pulling him across the room and dumping him on his knees in front of the camera. The masked figure looms above him, looking straight into the camera as he speaks.

ADAM (ON SCREEN)  
(unidentifiable in his  
balacalava)

Leave London. Or you will be next.

Then the footage ends. And FreeLondon's logo fades up.

STEVE

Happy?

ADAM  
(nodding)  
Good work.

STEVE

How many shall I run off?

ADAM  
Thirty more. You didn't have plans  
for tonight, did you?

Adam moves off. Shaking his head ruefully, Steve starts putting DVDs into envelopes.

Some of the names on the envelopes are familiar - BBC news, ITN, Reuters. Others - Volkov Duprieska, Ifeyani Odotola - are not.

Steve places the last envelope on top of the pile. We see it is addressed to: Maksim Bazhanov, The Elysium Building, London EC1A.

Adam joins Amy away from the command centre.

AMY  
I think we should postpone.

ADAM  
No.

AMY  
They've changed the access codes at  
the Elysium-

ADAM  
So we change the plan. Backing out  
now makes us look weak. If we can't  
get to him in the Elysium, we'll  
hit him elsewhere.

Amy hesitates.

(CONTINUED)

ADAM (CONT'D)

We can't be the one that blinks  
first.

AMY

Death or glory?

ADAM

I owe it to the other guys. All  
those who did their bit, then came  
home to find their City had been  
sold out from underneath them.  
Their neighbourhoods, their  
communities, even their bloody  
football teams - all gifted to rich  
foreigners.

We note the Chelsea F.C. tattoo on Adam's forearm again.

ADAM (CONT'D)

The politicians may have given  
London away, but we're going to  
take it back. Piece by piece.

Amy looks at him.

AMY

I love it when you talk dirty.

They kiss - it is passionate, animalistic, exciting.

ADAM

Can you stay?

AMY

(shaking her head)  
Mum'll be waiting up for me. And I  
have to be a good little girl,  
don't I? Now that I've seen the  
error of my ways.

ADAM

You've never been a good girl.

AMY

That's always been my problem.

They kiss again.

32

INT. KITCHEN, SARAH'S HOUSE - DAY 2

32

**A new day.** It's morning in Sarah Parks's modest house.

She sits at the kitchen table with an old laptop. She's looking at a WeDonate page, which is raising money for a cute young girl who suffers from "Anaplastic Large Cell Lymphoma". We glimpse other words: "U.S. treatment" and "MAB clinical trials" as well as pic of the girl.

The thermometer for amount raised stands at £30,000, seventy thousand pounds short of the £100k target.

Photos of Sarah finishing a 5k run, a little girl with her favourite nurses in hospital.

Sarah is scrolling down the list of donations. Several small sums in previous weeks of £5 and £10, slightly larger ones labelled "Fun Run" and "Cake Sale" etc.

All in all, it's paltry stuff. Sarah looks anxious, hears Lucy bounding down the stairs.

Then watches the WeDonate page as ANONYMOUS makes a whopping £35,000 donation.

Sarah is more troubled than pleased. But before she can investigate further, LUCY (6) runs into the room. The girl from the WeDonate page is Sarah's daughter and she is dressed for school.

SARAH

Ready to go?

LUCY

Ready.

SARAH

Got your pack lunch?

LUCY

Yes.

SARAH

Book bag?

LUCY

Yes.

(CONTINUED)

32 CONTINUED:

32

SARAH

Cardigan on the right way round?

Beat. Lucy checks herself, smiles and starts to take it off.

SARAH (CONT'D)

Come on, let's do your hair.

She begins to comb Lucy's hair, catching the two of them in the mirror.

LUCY

How do I look?

SARAH

(emotional)

Perfect.

33

INT. FORENSICS LAB, LYELL CENTRE - DAY 2

33

Nikki is poring over the morning paper, looking at the small article on yesterday's shooting. No photos, scant detail - buried in the middle pages.

Jack approaches. He hands Nikki a sheet of paper.

JACK

Sofia made three calls yesterday.  
All to the same mobile number. The timing fits with the shooting.

Nikki looks at the number.

NIKKI

Tell Parks. We need to put a trace on it.

On Nikki - finally something to work with.

34

INT. LIVING ROOM, DOSHI PENTHOUSE, ELYSIUM - DAY 2

34

The footage of the home invasion (that we saw Adam watching) plays on a smart laptop. The manila envelope lies alongside.

We pull back to reveal Lewis Milton watching it, flanked by Daniel and Yasmin Doshi.

YASMIN

(unnerved)

This is the third one in as many weeks.

(CONTINUED)

MILTON

One of my boys recognised the  
handwriting. Brought it straight to  
me.

DANIEL

(gesturing to the footage)  
Is that Matryushev?

MILTON

(nodding)  
And his mistress. His wife was out  
of town at the time of the attack.

Milton smiles grimly.

MILTON (CONT'D)

A week later, Matryushev sells up  
and moves to Monaco.

YASMIN

Can you blame him?

MILTON

Before them, it was the Nigerians.  
In Mayfair.

The footage comes to an end and FreeLondon's logo comes up.

DANIEL

Are they responsible for the attack  
on Maksim?

MILTON

Could be. The DVD came with another  
ultimatum - warning Mr Bazhanov to  
quit London or face the  
consequences.

YASMIN

We need to go to the police.

DANIEL

Do you really think Maksim Bazhanov  
wants the police crawling all over  
his affairs?

YASMIN

For God's sake, Daniel, his life is  
in danger.

DANIEL

We talk to Maksim first. If we go  
straight to the police, the Press  
will get hold of it. Maksim will be  
all over the front pages looking  
like a man on the run. He can't  
afford that, so nor can we. He  
needs to show the world that he's  
untouchable.

(CONTINUED)

YASMIN

And what if he isn't?

She stares at her brother, refusing to back down.

34 CONTINUED:

34

YASMIN (CONT'D)

What if they can get to him?

On Daniel. Despite his front, he looks worried.

35

**INT. OFFICE, DOSHI PENTHOUSE, ELYSIUM - DAY 2**

35

Amy is alone in the office, she can hear the Doshis chatting to Milton next door. She pulls out a Blackberry and dials. It connects. In front of her on her computer screen, we glimpse Yasmin and Daniel's schedules.

AMY (INTO PHONE)

(hushed)

Bazhanov's due back at the Elysium at 3 p.m. I checked the garage. He left this morning in a dark grey Range Rover Vogue. I'm sending you the details now.

She ends the call and starts to type on her Blackberry.

36

**EXT/INT. GRAHAM BOWLES'S BASEMENT/SURVEILLANCE VAN - DAY 2** 36

A wasteland in Hackney. At its centre, a block of flats scheduled for demolition. Parked outside is a SURVEILLANCE VAN. Jack and Nikki approach it, step inside, are greeted by Sarah, her eyes on a screen.

SARAH

Tech support pinged Sofia's calls to a phone in this area. A couple of illegals in the first floor say there's a man living rough in the basement.

Nikki and Jack take this in, as Sarah puts on a headset.

SARAH (INTO HEADSET) (CONT'D)

Okay. Permission to force entry.

On the screen, they watch the tactical support team proceed.

37

**INT. GRAHAM BOWLES'S BASEMENT - DAY 2**

37

We are inside Bowles's flat now, looking back at the door. Suddenly it flies off its hinges. Three armed officers wearing BODYCAMs storm in. Their torch beams fly this way and that as they look for their target.

POLICE

Target.

(CONTINUED)

37 CONTINUED:

37

A man lying on the ground. The policemen approach cautiously, guns trained on the target the whole time. Then one of them reaches forward and turns the man over.

It's Graham Bowles.

His throat has been slit.

38

EXT/INT. EMIRATES AIR LINE CABLE CAR - DUSK 2

38

Maksim, under pressure now, approaches the entrance to the Emirates cable car at Greenwich Peninsula. Alone, no bodyguards, he feels exposed and scans the deserted surroundings as the cable car comes round.

The door opens. A young couple step out. A smart Slavic-looking woman is left standing alone inside. She is YELENA MARKOV (45, poker-faced).

MAKSIM

Yelena.

Yelena eyeballs him. Maksim hesitates.

YELENA

The doors close in ten seconds,  
Maksim.

He looks around. Then steps in. He kisses her "hello". As he does so, he pulls the ear piece from her ear.

MAKSIM

You won't be needing that.

MAKSIM (CONT'D)

Eto tebYE ne panAdobitsia.

He pulls a brooch from her lapel.

MAKSIM

Or that. This is a private chat.

He throws both out onto the floor as the doors close.

39

INT. EMIRATES AIR LINE CABLE CAR - DUSK 2

39

The cable car begins its journey across the river.

YELENA

I've been here for three years and this is the first time I've been on this thing. My kids bug me to take them, but I've never seen the point of going from nowhere to nowhere.

Maksim watches her closely. Clearly doesn't trust her.

YELENA (CONT'D)

(gesturing at the view)

You obviously like it here. I can see the attraction, though it's a pity to see a Russian child being educated abroad.

(CONTINUED)

MAKSIM

Kristina and I talked about that when we found out she was pregnant. But by then I had four properties here, Kristina had the gallery. We've never regretted it.

YELENA

Keep telling yourself that. An exile always has regrets.

MAKSIM

I have never felt at home anywhere as much as I do in London. Which is why I'm going to make you a one time offer. I know what's happening here and I want it to stop. You will call off the dogs. Let me live my life in peace. And in return I will give the Russian State \$1 billion.

A long beat, as Yelena takes in this surprising offer. Then she turns and examines the view.

YELENA

You've always been a generous man Maksim. And a decisive one. I admire you more than you realise.

On Maksim. Where's this going?

YELENA (CONT'D)

There was a time back in Moscow, when we were young, that I hoped that you and I might...but you always had your eyes on the bigger prize. Kristina had the connections - she was a much more useful acquisition.

MAKSIM

(bitter)

It wasn't a business transaction.

YELENA

But there's a problem with always wanting more. Greed is dangerous. It encourages you to ever greater risks.

Maksim stares hard at her.

YELENA (CONT'D)

You knew the rules. Make your money, pay your dues - don't meddle in politics.

(MORE)

(CONTINUED)

39 CONTINUED:

39

YELENA (CONT'D)

But your ego always gets the better of you. So you ridicule the President, plot against him. This is personal now.

Beat.

YELENA (CONT'D)

I promised the President your heart on a plate. And that is exactly what I am going to give him.

For the first time, Maksim looks rattled.

40

**INT. GRAHAM BOWLES'S BASEMENT - DUSK 2**

40

Nikki examining the corpse of Graham Bowles, who lies on his back in the middle of the room.

NIKKI

Gunshot wound to the chest. The edges of the wound are puckered and there's some scabbing. Also some aerated drying blood - so this was recent, but not immediately before death.

SARAH

No prizes for guessing what did kill him.

Nikki's finger follows the line of the cut.

NIKKI

The line of the cut is jagged, meaning the skin and muscle was slack when it was cut. If you pull someone's head back to cut their throat, the skin would be taut and the cut straight. So...

JACK

His head was pushed forward when his throat was slit.

NIKKI

If this was done by an amateur, the head would have been pulled back, like you see in the movies. Whoever did this has military training or experience of hand to hand combat.

Jack and Sarah takes this in.

SARAH

Why's he on the floor?

(CONTINUED)

40 CONTINUED:

40

NIKKI

Looks like he was in the bed -  
there's dried blood on the sheets.  
Perhaps he fell or lunged out of  
the bed when attacked.

Jack kneels down by his outstretched arms.

JACK

He was face down when they found  
him. My guess is he was pulling  
himself in this direction when he  
had his throat cut. You can see  
from the drag patterns, the blood  
saturation...

NIKKI

The door is over there. If he was  
trying to escape, why go that way?

JACK

Unless he wasn't trying to escape.

Jack and Nikki are now on their hands and knees, scouring the  
floor surface. Pressing, testing...

They find a loose panel and lift it up. Jack shines his torch  
into the recess.

SARAH

He was trying to protect himself.

The beam lights up a small stash of handguns and shotguns.

41

**INT. YASMIN'S BEDROOM, DOSHI PENTHOUSE, ELYSIUM - NIGHT 2** 41

Yasmin nervously scans the London skyline, as if searching  
for her absent lover. Her phone is clamped to her ear.

YASMIN (INTO PHONE)

It's me again. The architect is  
here, so just wondering where you  
are. Call me.

She clicks off and scans the view once more - deeply worried -  
then turns and heads over to:

42

**INT. OFFICE, DOSHI PENTHOUSE, ELYSIUM - NIGHT 2**

42

Their office space, where an ARCHITECT has spread out  
blueprints on a large table. A model of the Excelsior tower  
is also on the table, along with artist's impressions, and  
photographs of the development site. Yasmin crosses and talks  
to him.

(CONTINUED)

Close by, Daniel Doshi talks to Amy Greenwood.

AMY

How many units have you sold?

DANIEL

All but four. And who said you  
can't sell thin air?

Amy looks at the Excelsior sales brochure.

AMY

It looks...very impressive, Daniel.

DANIEL

It'll be the most expensive  
residential property in the world.  
Not bad for a second generation  
immigrant.

AMY

I'm sure nobody thinks of you like  
that.

DANIEL

Not any more, they don't.

EXT. BASEMENT CAR PARK, ELYSIUM - NIGHT 2

Maksim, in his Range Rover, pulls off the road and down the ramp to the basement entrance of the Elysium. He winds down the window and punches in the access code.

The metal shutter doors start to rise. Maksim stares intently at them, willing them to move faster.

His attention is so fixed on them that he doesn't see two masked men approach with lightning speed from the side.

SMASH! Two baseball bats shatter the side windows, taking Maksim completely by surprise.

One masked assailant pulls the fob out of the ignition, whilst the other drags Maksim from the car.

Another masked assailant records the attack on a mobile phone.

Maksim is hit hard in the stomach, then twice in the face. He falls to his knees.

The lead assailant, an unrecognisable Adam Lansley, drags him away from the car, whilst his companions start to douse Maksim's car with petrol.

The lead assailant wraps a hand around Maksim's throat.

ADAM  
(unidentifiable)  
You should have heeded our  
warnings, Maksim.

Maksim, bloodied and beaten, raises his hands in defence,  
clinging hopelessly to the front of the assailant's jacket.

But it's a trick and suddenly Maksim jerks the assailant down  
hard, as he rears up. The top of Maksim's head collides  
sickeningly with the assailant's face.

The assailant crumples to the ground and Maksim makes good  
his escape, sprinting through the now open shutter doors.

45

INT. OFFICE, DOSHI PENTHOUSE, ELYSIUM - NIGHT 2

45

\*

Amy is prepping drinks, when the doors burst open. She is surprised (and alarmed) to see Maksim march into the apartment.

Daniel, Yasmin and the architect turn as Maksim enters. They hurry over to him -

- but stop short when they get close. He's battered, bloodied and sprinkled with broken glass.

DANIEL

What the hell happened, Maksim?

But Maksim doesn't seem to hear him. He grabs Yasmin by the hand and leads her away.

Daniel seems taken aback by this.

Amy watches Maksim and Yasmin leave, rattled.

46

INT. VIEWING GALLERY, LYELL CENTRE - NIGHT 2

46

\*  
\*  
\*  
\*

Jack in the viewing gallery with Sarah and Nikki. Close-ups of the guns from Bowles's basement. Enhanced images of the partially filed off serial numbers.

JACK

Based on the serial numbers, the guns are definitely ex-British army.

\*  
\*  
\*  
\*  
\*

SARAH

So the MOD has been a little more forthcoming.

\*  
\*  
\*  
\*

(CONTINUED)

46 CONTINUED:

46

Crime scene photos on screen: Grant's body from the shoot-out; and Bowles with his throat slit in his basement.

\*  
\*

SARAH (CONT'D)

Our shooter is Archie Grant, the rider is Graham Bowles. Both former members of the 12th Airborne regiment.

Thomas shoots a look at Nikki, but it's ignored.

SARAH (CONT'D)

The suspicion is that Bowles and Grant turned mercenary after leaving the SAS. Working for Private Military Companies in Russia, the Caucuses - rescuing kidnap victims, carrying out deniable exercises in the Ukraine, Georgia.

\*  
\*

JACK

Which could have brought them into contact with the Russian state.

SARAH

Exactly. Hiring Grant and Bowles to hit Bazhanov would have been simple and discreet.

NIKKI

But why give the job to British hitmen, rather than use one of their own? Why take a chance by using outsiders?

Sarah looks at Nikki. As ever, more questions, than answers.

47

INT. BEDROOM/BATHROOM, BAZHANOV MANSION - NIGHT 2

47

Kristina is dressed in her nightgown.

She walks into the ensuite bathroom. She looks at herself in the mirrored cabinet, taking in her worry lines, the dark rings under her eyes that her makeup barely conceals.

She opens the cabinet and picks up a few jars of expensive cosmetics. She closes the cabinet.

She and we jump out of our skin. Eva's face stares back at us from the mirrored cabinet.

Kristina spins to face her.

EVA

Hello Kristina.

48

INT. MAKSIM'S APARTMENT, ELYSIUM - NIGHT 2

48

Footage of Adam's home invasion (from Scene 30) plays on a laptop. Maksim and Yasmin watch.

YASMIN

Are you sure it was them?

MAKSIM

He spoke with an English accent.  
They wore balaclavas, had baseball  
bats. They said I should have  
"heeded their warnings".

YASMIN

I'm calling the police.

She dials. It connects. But Maksim stares into the distance.

YASMIN (CONT'D)

(approaching)

Maksim?

MAKSIM

(empty)

I have to leave London.

A beat. The police operator can be heard on the other end, but Yasmin clicks off the call.

MAKSIM (CONT'D)

I can't fight on so many fronts.

YASMIN

You can't leave. Not after  
everything you've achieved. Let's  
deal with this together. We'll  
bring in the police, get extra  
security - you can't let them win.

MAKSIM

It's not safe for me here anymore.

We sense it's costing Maksim a lot to say this.

MAKSIM (CONT'D)

For Anastacia's sake, we have to  
leave.

Yasmin looks at him - what's he saying?

MAKSIM (CONT'D)

We can start over. New York? Los  
Angeles? We could be together  
properly. Live a normal life.

(CONTINUED)

YASMIN

Maksim, I can't just walk out on Daniel. We've not spent more than a night apart since we were sixteen. Our lives are here, my life is here-

MAKSIM

I won't change my mind, Yasmin. I'm going to wind up my businesses, sell the properties, finalise my divorce. Come with me. Please.

He offers her his hand. On Yasmin.

49 **INT. CORRIDOR, LYELL CENTRE - NIGHT 2**

49

Sarah exits the Lyell Centre.

JACK

I was finishing soon anyway, so I was wondering if you fancied a drink?

Sarah stops, scrutinises him, then:

SARAH

Well, we could go for a drink. Then a bite to eat. Then a bit of awkward chit chat as you walk me to the Tube.

Jack looks at her, unsure where this is going.

SARAH (CONT'D)

Or we could just go to my place.

For once Jack is speechless. Sarah leans in and whispers in his ear.

SARAH (CONT'D)

Don't think I'm easy, Jack.  
Just...very time efficient.

She walks off and after a moment, Jack follows.

50 **INT. BEDROOM, BAZHANOV MANSION - NIGHT 2**

50

Kristina kneels on the bathroom floor, as Konstantin looms over her.

Eva stands in front of her.

KRISTINA

(through tears)

Why do you hate us so much?

(CONTINUED)

EVA

Because you stole from your country. There is no greater sin, Kristina.

KRISTINA

Please. You don't have to do thi-

EVA

You stole from people like me. Ordinary citizens trying to better themselves. And you bought yourself this.

She gestures at the luxurious (tacky?) bedroom interior.

KRISTINA

I can get you money.

Eva dismisses the idea with a flick of her hand.

EVA

I want Maksim.

KRISTINA

No.

EVA

He is hiding in the Elysium. He knows we are watching him. I need you to draw him out.

KRISTINA

You must be out of your mind-

EVA

If you do this for me, you can keep it all.

Now Kristina is quiet.

EVA (CONT'D)

The money, the houses, the planes. Your daughter. It can all be yours. So think very carefully, Kristina, because I won't ask you again. Do we have a deal?

A long beat, then:

KRISTINA

Go to Hell. I will never betray my husband to the likes of you.

Eva stares at Kristina. Then nods to Konstantin. The big man snaps Kristina's head back, sending her tumbling to the tiled floor. We stay tight on Eva's face, as the beating begins.

51

INT. LIVING ROOM, DOSHI PENTHOUSE, ELYSIUM - NIGHT 2

51

Yasmin stands in front of her irate brother.

DANIEL

Are you completely insane?

YASMIN

Daniel, please...

DANIEL

He's a married man.

YASMIN

Maksim's divorcing Kristina. He wants to be with me.

Beat.

DANIEL

How long has this been going on?

YASMIN

Nine months. Give or take. I love him, Daniel.

DANIEL

Clearly.

It's not said with warmth.

DANIEL (CONT'D)

What about Doshi and Doshi?

YASMIN

I can still help-

DANIEL

(withering)  
From a condo on Venice Beach?

YASMIN

We always planned to expand, now we can-

DANIEL

It's taken us half our lives to beat that lot.

He gestures out the window.

DANIEL (CONT'D)

The same people that drove Dad to bankruptcy. That told us to "go open a cornershop". Now they beg to invest in us.

(CONTINUED)

YASMIN

I don't want that fight anymore. I just want a normal life. The life we never had.

Daniel shakes her head, like she's in cloud cuckoo land.

YASMIN (CONT'D)

Me, Maksim, Anastacia, children of our own.

This looks and feels like a real betrayal to Daniel.

DANIEL

No one else could have done what we've done, Yasmin. We were kids, we had nothing. Now we have all this.

He gestures to their surroundings.

YASMIN

And does it make you happy?

DANIEL

It made us both happy.

YASMIN

Why can't you give me your blessing?

Daniel stares at her - his anger is clear.

YASMIN (CONT'D)

I'm sorry. I love you more than anything and I would never want to hurt you. But things have changed.

DANIEL

And what happens when they come after you in the US? There are people out there who want Maksim dead. Is that what you want - to be a fugitive for the rest of your life?

YASMIN

It won't be like that.

DANIEL

What happens when they catch up with you? Would you like to be buried over there? Or back here?

YASMIN

Don't.

(CONTINUED)

51 CONTINUED:

51

DANIEL

You will never be safe. Is he  
really worth it?

A long beat.

YASMIN

Yes, he is.

DANIEL

(with venom)  
Well I hope he knows what he's  
taking on.

He exits, leaving Yasmin shaken.

52

INT. KITCHEN, SARAH'S HOUSE - DAY 3

52

**A new day.** Jack enters wearing Sarah's towelling bath robe, arms too short for him, to be confronted by: Lucy in her school uniform.

JACK

Hello...I'm Jack. You must be Lucy.

LUCY

I'm 6.

JACK

Good for you. I'm a friend of your  
mum's. Do you know where-

LUCY

She's outside. Talking to Dad.

Jack's heart stops. He looks out the window. Sarah is in the garden talking on her mobile phone - she is clearly arguing. Jack breathes out. He turns back to Lucy.

JACK

So...have you got school today?

Lucy nods. It's a dumb question given her uniform.

A long beat as the two stare at each other. Then:

LUCY

Why are you wearing my Mum's  
bathrobe?

53

INT. MAKSIM'S APARTMENT, ELYSIUM - DAY 3

53

Maksim is talking to Anastacia on FACETIME on his mobile phone in Russian.

(CONTINUED)

MAKSIM  
Did Uncle Kolya take you to  
Central Park...?

MAKSIM (CONT'D)  
DIAdia Kolya vodIl tebYA f  
tesntrAalny park?

ANASTACIA  
Yes. I like the horses. We  
rode in a carriage.

ANASTACIA (CONT'D)  
Da, ia liubliu loshadEI. My  
Ezdili v karEte.

Maksim's phone pips. A call coming through on the other line.

MAKSIM  
Ok, darling, love you. Got to  
go. Next time we speak it  
won't be on the phone.

MAKSIM (CONT'D)  
KharashO, daragAya, liubliU  
tebYA. SichAs gavarIt ne  
magU. V slEduyushi raz my  
uzhe pagavarIm ne pa telfonU.

ANASTACIA  
I love you, Daddy.

ANASTACIA (CONT'D)  
La liublyU tebya, Papa.

Maksim looks at the Caller ID. Answers.

MAKSIM (INTO PHONE)  
Kristina.

KRISTINA (O.S.)  
I'd like to meet. To go over the  
terms of this divorce you are  
insisting upon.

Maksim's surprised by this sudden decision to engage with the idea of a divorce, but plays it cool.

MAKSIM (INTO PHONE)  
We don't need to meet. That's what  
we pay lawyers for.

KRISTINA (O.S.)  
I would prefer, for our daughter, a  
more civilised approach.

Maksim absorbs this, looks at a cherished photo of his daughter. Considers his options.

MAKSIM (INTO PHONE)  
As would I.

KRISTINA (O.S.)  
Meet me at Liverpool Street Station  
in half an hour.

Despite her best efforts, Kristina's voice is tight with tension.

MAKSIM (INTO PHONE)  
Are you ok? Anastacia said she  
tried to call you last night but  
couldn't get hold of you.

(CONTINUED)

53 CONTINUED:

53

Kristina clicks off and the line goes dead. On Maksim -  
alarmed now. What the hell is going on?

54

INT. SQUAT - DAY 3

54

Amy (still in yesterday's clothes) sits on the floor with a Adam. His face is heavily bruised. The mood is tense, fraught.

AMY

We can't risk going after Bazhanov again.

ADAM

We have to.

AMY

Haven't you been hurt enough?

ADAM

(frustrated)

We've been on this guy for months.  
We hit him again tonight.

AMY

How? I can't be sure we'll be able to get in and out cleanly-

ADAM

We're never going to get it handed to us on a plate. There'll always be risks. But if you want to walk, I won't stand in your way.

AMY

Screw you. This is my fight as much as yours.

Adam stares at her, not prepared to back down yet.

AMY (CONT'D)

Or perhaps you think that you're the only who's had to make sacrifices?

ADAM

Amy-

(CONTINUED)

AMY

I had to beg for forgiveness from my mother. Tell her she was right all along. I've lived with her lectures and insults, so I could get that job, get close to Bazhanov-

ADAM

Which is why we can't quit now. Why we have to stay strong. We need to drive these parasites from London.

Amy stares at him, still frustrated and upset.

AMY

Don't underestimate me.

ADAM

I don't.

AMY

I've always believed in you. Believed in this. I'm worried about you.

ADAM

Don't. Help me. Let's finish what we started.

Kristina, wearing shades, hovers in the middle of the concourse, nervous and anxious.

An inscrutable Maksim weaves through shoppers as he makes his way towards Kristina. He kisses her formally on each cheek. Kristina breaks down.

KRISTINA

Please forgive me.

Maksim gently takes her shades off. He sees her bruises.

MAKSIM

What did those cowards do to you?

She looks shaken. Can't answer.

MAKSIM (CONT'D)

Are they with you now?

She nods.

KRISTINA

I'm sorry.

He embraces her.

MAKSIM

Shh. We won't let them win.

He looks around surreptitiously.

55 CONTINUED:

55

As he does so, he clocks Eva and Konstantin approaching deftly. He stiffens. Eva smiles. He seems to look around for a way out.

As Eva and Konstantin are about to arrive alongside Maksim, they fail to realise they're being followed by Sarah Parks and some PLAIN CLOTHES OFFICERS.

Sarah and an officer flank Eva and Konstantin and keep pace with them.

Konstantin and Eva realise they have company. Keeping their cool they look for an escape route, but realise they are surrounded. With a weary air, they allow themselves to be spirited away. Nobody notices. Life goes on.

Sarah nods to Maksim, who nods his appreciation back to her.

SARAH

We'll be in touch, Mr Bazhanov.

Maksim hands Kristina an envelope of cash, some plane tickets, a new passport. Kristina checks it - her photo, fake name. He kisses her on the forehead.

MAKSIM

Go straight to Anastacia. Give her my love. Tell her I'll see her soon.

She looks at him tenderly. Strokes his cheek.

KRISTINA

Take care of yourself.

Kristina hurries off.

56

INT. INTERVIEW/OBSERVATION ROOM, POLICE STATION - DAY 3

56

Nikki and Jack stand by the two way mirror, watching Eva being interviewed by Sarah.

57

INT. INTERVIEW ROOM, POLICE STATION - DAY 3

57

SARAH

I'm happy to keep doing this all night, so I'll ask you again - when did you contact Grant and Bowles?

Nothing.

SARAH (CONT'D)

How did you find them?

(CONTINUED)

57 CONTINUED:

57

Eva just smiles at her.

SARAH (CONT'D)  
I'm glad you find it entertaining.

EVA  
I find you entertaining.

SARAH  
I'm sorry?

EVA  
I'm a legal attaché in this  
country. I have *diplomatic  
immunity*.

Sarah eyeballs her.

EVA (CONT'D)  
My embassy is faxing this police  
station right now, demanding my  
immediate release. So unless you  
want to commit career suicide, I'd  
suggest we end this now.

Sarah stares at her. Knows she's powerless here.

EVA (CONT'D)  
Sometimes it's best to say nothing  
and look the other way, DI Parks.

She enunciates the last syllables with withering sarcasm.  
Then she stands. A long beat, then Sarah stands too.

58

**INT. OBSERVATION/INTERVIEW ROOM, POLICE STATION - DAY 3**

58

NIKKI  
Is that it?

On Jack.

59

**EXT/INT. POLICE STATION/CAR - DAY 3**

59

Konstantin and Eva leave and walk towards a dark saloon. The  
door opens - we see Yelena Markov inside. Eva and Konstantin  
climb inside and the car roars off.

60

**INT. MAKSIM'S APARTMENT, ELYSIUM - DAY 3**

60

Maksim throws a few expensive items into a large handcrafted  
suitcase. We see his passport in there too.

Yasmin uses her keycard to let herself in. Maksim looks  
pleased to see her.

(CONTINUED)

MAKSIM

I've just had our travel arrangements confirmed. I've got the details here. But before you look at that, I've something else for you.

He pulls a box from his pocket. Opens it to reveal a beautiful vintage ring. He takes Yasmin's hand and slips the ring onto her ring finger.

MAKSIM (CONT'D)

I've been carrying it around for weeks. This wasn't quite how I was imagining it, but...

Yasmin smiles, but looks so sad. Tears fill her eyes.

MAKSIM (CONT'D)

(concerned)  
What is it, baby?

He tries to hold her, but she moves away from him.

A long beat as she tries to find the words. She is shaking.

YASMIN

I haven't been very honest with you, Maksim. I've tried to be, but ...it's hard.

MAKSIM

Yasmin...

YASMIN

And now things are moving so fast and...and I know you value honesty and trust above everything...

MAKSIM

What are you talking about, Yasmin?

She turns to him. She's too far in to back out now, but suddenly hesitates as if scared to carry on. Then:

YASMIN

I want you to know that it's you I love. It'll always be you.

Maksim stares at her, deeply unnerved. He's never seen her like this before.

YASMIN (CONT'D)

I hope you can understand...

61

INT. INTERVIEW/OBSERVATION ROOM, POLICE STATION - DAY 3

61

\*

Justine roasts Sarah in the interrogation room.

(CONTINUED)

JUSTINE

I take my hat off to you, Sarah.  
You've done a great job at keeping  
this quiet. Wait 'til you see  
tomorrow's headlines.

Sarah simmers, saying nothing.

JUSTINE (CONT'D)

Oligarchs, spies, guns. You've made  
London look like the Wild West.

SARAH

I'm just doing my job. People's  
lives are at stake. I can't control  
what the Press writes-

JUSTINE

I told you to keep Bazhanov out of  
it.

SARAH

I take my orders from the Chief  
Super.

JUSTINE

And he takes his from me.

\*

\*

Nikki returns to the observation room to pick up her  
forensics case, and sees Justine and Sarah through the two  
way mirror.

\*

\*

\*

Justine moves in closer to Sarah.

\*

JUSTINE (CONT'D)

Think very carefully about your  
next move, Sarah. There's more than  
just your future at stake now.

\*

Sarah looks at Justine - what the fuck does she mean by that?

\*

As Justine leaves, Nikki watches Sarah sitting alone.

\*

\*

62 **EXT. BASEMENT CAR PARK, ELYSIUM - NIGHT 3** 62

In the gathering gloom, four hooded figures stand watching the back of the Elysium. The faceless figures pull back their hoods and pull on balaclavas.

63 **INT. SWIMMING POOL, ELYSIUM - NIGHT 3** 63

Maksim sits leaning against the wall, deep in thought, drinking from a bottle of vodka.

64 **INT. OFFICE, DOSHI PENTHOUSE, ELYSIUM - NIGHT 3** 64

Amy sits at her computer. She types: "Access codes", but immediately "Request denied" pops up. She tries again, with the same result.

Shutting the laptop, she hurries over to Yasmin's handbag, which sits on her desk. Shooting another look at Yasmin's closed bedroom door, she roots through the bag, eventually finding what she's looking for. A key card.

Stuffing it in her pocket, she hurries towards the lift.

65 **INT. BEDROOM, SARAH'S HOUSE - NIGHT 3** 65

An exhausted Sarah is awake in bed with Lucy sleeping beside her. She turns off the telly and pulls up the WeDonate page on her laptop.

And she is surprised to see that another Anonymous donation has now raised the total to £85,000.

66 **EXT. ELYSIUM - DAWN 4** 66

**A new day.** A blood red dawn frames the towering Elysium..

67 **INT. YASMIN'S BEDROOM, DOSHI PENTHOUSE, ELYSIUM - DAWN 4** 67

A text alert rings out. Yasmin, in half sleep, reaches out her hand and picks up the phone. The text is from Maksim.

"Forgive me."

Confusion and fear now in Yasmin's eyes.

68

INT. OFFICE, DOSHI PENTHOUSE, ELYSIUM - DAWN 4

68

Yasmin, now in a robe, looks in her handbag for something. Goes to her desk, throws papers around, searching for something. She gives up and heads over to Daniel's desk, grabbing his universal key card from it.

69

INT. MAKSIM'S APARTMENT, ELYSIUM - DAWN 4

69

The door flies open and Yasmin runs inside.

YASMIN  
(worried)  
Maksim?

She exits the bedroom, rushes into another.

YASMIN (CONT'D)  
Maksim?!

She exits, looks around the apartment wildly.

YASMIN (CONT'D)  
MAKSIM?

Silence.

Then the ring tone of a Blackberry starts up. Where's it coming from? Yasmin looks around. Makes her way in the direction of the sound.

And ends up by a linen cupboard near the front door.

The ringtone stops. Yasmin reaches out her hand.

She opens the door to find - Amy.

She is clutching a Blackberry.

Her eyes are glassy, her skin is pale and she is very dead.

**END OF PART ONE**