

The sumptuous bed with its designer sheets and furs, reflects the opulent furnishings. *

NOTE: There is a dream like quality to her surroundings and experience - every sight or sensation morphs and flows into the next with eerie fluidity. In all subsequent scenes between Eve and Villanelle, visual and audio distortions escalate over the episode. *

EVE *

Hello? *

Eve ventures into the bathroom. Everything is hotel-perfect except for a giant tube of bubblegum toothpaste laying uncapped and oozing onto the bathroom counter; it has been squeezed from the middle. She tastes it, surprised its not horrible. She notices two bathrobes hanging behind the bathroom door.

MUSIC drifts in from another room. Back into the bedroom, she walks cautiously toward the music; it draws her. *

5

INT. LARGE ESTATE HOME - UPSTAIRS BEDROOM - DAY

5

Villanelle plants a spy camera on a shelf in a bedroom, backs up, tilts her head deciding if it is in the perfect spot. It is. She is about to leave, when a thought occurs to her.

She moves into the connected bathroom. She searches in her small satchel and pulls out two vials. One is marked "IPECAC," the other "ARSENIC." She holds them both, weighing her options, like choosing between an apple or an orange. Then puts the ARSENIC in her pocket. She uses a syringe and injects a tube of toothpaste with EPICAC. *

END TEASER

WELLS (CONT'D)

If they were to control the world's power supply--

JACOBSON

They could hold governments and corporations hostage with an off switch, and send life as we know it into virtual chaos.

WELLS

I think it would be real enough.

CAROLYN

And that's where we come in. You want us to confirm your intel.

*

WELLS

Precisely.

Wells slides a file down the center of the desk. It lands in front of Carolyn.

8

INT. LONDON - HOSPITAL - HUGO'S ROOM - DAY

8

HUGO is sitting up in his hospital bed. JESS stands next to him.

JESS

So what did happen in Rome?

HUGO

You mean the part where I was shot in the line of duty and left to die in a nondescript hotel hallway?

JESS

Yes.

HUGO

I played dead to stay alive and Eve decided to let me keep playing. She choose to 'rescue' her dream lover instead of me.

JESS

Hugo, that must have felt awful. Being left, I mean. Of course, being shot feels awful. It does hurt. I'm assuming--

HUGO

Yes, to both.
(vulnerable)
(MORE)

*

HUGO (CONT'D)

The first is worse. I thought I was going to die, Jess. Do you know what its like to be a posh boy - your words - that's had everything handed to him, never having had the chance to prove himself, see his life flash before his eyes?

*

JESS

That is definitely something I would not be able to relate to.

HUGO

I am justifiably wounded.

JESS

I'm sure Eve did what she thought was best for the mission.

HUGO

Why does everybody always take her side?

JESS

Hugo, we're on the same--

*

HUGO

Just because she's brilliant at her job doesn't mean she should have left me. I just can't believe she'd do that after we...

*

*

KENNY stands in the room's open doorway, lightly raps his knuckles on the door. He holds a small cheesy teddy bear that wears a t-shirt that says, "Get Well Soon" with candy and a stick balloon attached.

JESS

After what?

Hugo stiffens, sit up straighter, and tries to appear less vulnerable in front of Kenny. A twinge of pain - he winces.

HUGO

(to Jess)

Eve had Villanelle in her ear while I was in her...bed.

*

Kenny rolls his eyes. He sets the cheesy teddy offering down next to Jess's flowers.

KENNY

(to Hugo)

From the office. Glad you're not dead.

(to Jess)

We've picked up some police chatter about Niko. Polas--

JESS

I know who he is.

KENNY

He didn't show up for work. Carolyn wants you to check it out. She says, "When Villanelle and Eve are concerned, anything is possible." It might give us a lead on finding her.

(looks at Hugo)

I've got to go.

He starts to say something to Hugo, but simply acknowledges with a nod, then leaves.

Jess touches Hugo's arm reassuringly.

JESS

I need to get back as well. You'll feel better once you're back on your feet and in the swing of things.

She exits.

Hugo pulls out his laptop and opens it. We swing around to see what he's looking at. It is footage from outside the ruins in Rome. We see Villanelle's convertible pull away. He zooms in to see the mysterious woman and her guards.

9

EXT. AIRPORT - TARMAC - DAY

9

A small passenger plane lands and pulls up close to the terminal. We see passengers disembark down a gangplank. Among them is KONSTANTIN. He deplanes and walks through the small terminal. He carries no luggage.

10

EXT. TRAIN STATION - PLATFORM - DAY

10

Konstantin looks right and left before boarding the train.

HELEN
You're short staffed.

CAROLYN
Temporarily. I'd like to work with
Wells here, personally.

Wells looks at Carolyn, nods to concur.

HELEN
Well, Wells, you're in good hands.
Carolyn will see to your needs.

Off Carolyn...

14 **INT. HOSPITAL - HUGO'S ROOM - DAY**

14

Hugo is on his computer sitting up in bed. DR. WINSTON
"WILLY" WILCOX III (26), a nerdy old college chum of Hugo's,
enters without Hugo looking up. Dr. Wilcox opens his chart.

DR. WILCOX
(sighs)
Oh. Dear. Tough break.

Hugo looks up from his computer. The back of the medical
chart obfuscates the doctor's identity.

HUGO
What's the problem?

Wilcox laughs as he drops the chart from his face in a big
its me moment.

DR. WILCOX
Ha! Nothing. I never could keep a
straight face, even at Oxford. You
remember when we smeared--

HUGO
Willy Wilcox? You T-A'ed for
Professor Twogood.

DR. WILCOX
D-R'ing it now. One and the same.
No, you're as right as rain. Well,
for someone whose been shot.

HUGO
What exactly does that mean?

DR. WILCOX

It means you're one lucky bastard.
Zip-A-Dee-Doo-Dah, bullet went
clean through ya; no vital organs
were harmed in the making of this
wound. Close range, I suspect. Must
hurt like the dickens.

HUGO

It did, does.

Dr. Wilcox alludes to Hugo's bullet-wound-attracting activity *
hoping for a hint.

DR. WILCOX

You should heal up in no time and
be back at whatever dangerous
activity got you shot, lickety-
split.

HUGO

(toying)

Well, I would have to kill you if I
told you.

Wilcox mimes that his lips are sealed, throws away the key.

DR. WILCOX

Not to worry. Sworn to silence.
Your attending doctor will be in
shortly with a full report.

Dr. Wilcox puts the chart back where he got it. He is serious
for the first time.

DR. WILCOX (CONT'D)

Take it easy there, Hugo. The world
needs its heroes alive. Of course,
I am assuming you are the good guy,
not vis a versa. *

Hugo takes in Wilcox's last remark. Wilcox leaves, then we *
hear him cheerily greet someone in the hall. *

DR. WILCOX (O.S.) (CONT'D)

Dorinne!

15

EXT. LARGE ESTATE HOME - GARDEN PATIO - EVENING

15

IRINA VASILIEV sits reading a book, Musashi's "A Book of Five
Rings". She hears a TWIG SNAP in the surrounding woods, sets *
the book down, and goes to investigate.

She walks slowly through the garden toward its perimeter,
away from the light, farther and farther from the house. *
*

Behind her in the background, we see a light flash across the
window of an upstairs bedroom.

We see TWO MI6 ARMED GUARDS patrolling the front of the
estate.

As she reaches the edge of the lawn, Irina turns to look back *
toward the house to see if the guards have seen her. Just *
then, a large hand covers her mouth and she is yanked into *
the dense bushes/forest that surround her home.

16

INT. LONDON - MI6 HEADQUARTERS - HALLWAY - DAY

16

As Carolyn leaves the meeting, Helen briefly engages her
before continuing on to her office.

HELEN

I've been meaning to tell you,
congratulations on Rome - the Aaron
Peel affair. *
*

CAROLYN

Thank you.

HELEN

One bug squashed and another rears
its head. By the way, how is Eve
doing after that bloody business at
the hotel?

CAROLYN

She's fine. Well, you know. Taking
some time off.

Carolyn smiles. Helen smiles. They speak 'espionage'
fluently, and understand what is not said. Helen's assistant
walks toward them with an iPad. He hands it to her without a
word. She glances at her schedule. Nods.

HELEN

Right. Good.

(to Carolyn)

Good.

Helen exits, followed by her assistant. They pass Jess in the *
hall as she walks up to Carolyn. Jess watches and waits until *
they are out of earshot. *

JESS

I saw Hugo.

OFF Carolyn...

*
*
*

17

INT. MOUNTAIN CHATEAU - CONTINUOUS - TWILIGHT

17

Still startled and staring at the glass where the bird hit, the stillness is severed like a knife by a sudden and repeated THWACKING SOUND. Curiosity draws her toward it.

*
*
*

In the kitchen, Eve discovers Villanelle, hair up in a bun secured with a chopstick, with raised cleaver in hand.

*

VILLANELLE

You like Kiev?

The cleaver comes down on a chicken breast being hacked in two. THWACK. Villanelle puts down her cleaver, removes her food prep gloves like a surgeon, and grabs her's and a second pre-filled glasses of champagne.

*
*
*

EVE

I like answers.

VILLANELLE

Yeah, and I like champagne. We should celebrate!

*

She hands Eve her glass. Eve takes it feeling at once dismayed and delighted. They clink a toast and the crystal rings clear. They both drink the glass down. Then look at each other and laugh.

EVE

Oh god, I miss having something real to celebrate. What are we celebrating?

*

Villanelle refills their glasses.

EVE (CONT'D)

Wait, I know. This one's very real. Cheers! To death by stupidity - congrats on pissing off The Twelve.

*
*
*

They clink another toast and drink.

EVE (CONT'D)

They're going to kill us, aren't they? They are going to hunt us down and kill us. Like weasels.

*
*
*
*

VILLANELLE

Are we the weasels or are they the weasels?

*
*
*

EVE

They're the weasels, of course.
We're the chickens.

*
*
*

VILLANELLE

Here's to letting go of the past
and shooting from the hip. To the
ties that bind.

*
*
*
*

EVE

Advise for a healthy life, or tips
for a successful assassination?

*
*
*

VILLANELLE

Same thing.

*
*

EVE

(remembering Rome)
Hey, did you shoot me?

*
*

Eve feels for a gunshot wound, but there is none.

*

EVE (CONT'D)

What the hell?

END OF ACT I

ACT II18 **INT. MOUNTAIN CHATEAU - KITCHEN - CONTINUOUS**

18

Villanelle moves in very close to Eve, their palpable chemistry distracts Eve for the moment.

VILLANELLE

Is that really what's on your mind?
Right here, right now, in this
beautiful place?

EVE

I could've sworn you shot me. In
Rome.

Eve looks down at her abdomen. *

VILLANELLE *

Is that a euphemism for sex? *

Eve feels anxious, her heart beating faster than normal.
Villanelle turns back to the Kiev. *

VILLANELLE (CONT'D)

Are you in pain?

EVE

No. I don't feel a thing. Its so
odd. I distinctly remember-- *

VILLANELLE

Maybe you imagined it. The brain
can play powerful tricks on you. *

EVE

Did you drug me?

Eve hears her own HEARTBEAT and BREATHING. Villanelle sidles
over to Eve. *

VILLANELLE

No. They say love can feel like a
drug. Makes you do crazy things.

Villanelle softly strokes Eve's arm, ending with her hand on
Eve's champagne. She takes it, and sets it on the counter.

EVE

Its the hormones *

Villanelle moves in closer.

CAROLYN (CONT'D)

We need to verify intel that the Twelve is involved, confirm suspicions without raising any. It appears you'll have to plant the bugs, as well as monitor their communications.

*
*

KENNY

That's not my area of expertise. I'm not comfortable--

*

CAROLYN

Regardless, you seem to have a penchant for pushing boundaries.

KENNY

You'd send me out without proper training? What if I get caught?

*
*
*

CAROLYN

You were able to hide your activity in Russia, did you not? Here's your chance to be overtly covert. And Kenny, let's keep this one tidy, shall we?

*
*
*

She turns to leave.

*

CAROLYN (CONT'D)

I'll see what I can do about heating things up for you.

*
*
*

21

EXT. LARGE ESTATE HOME - SURROUNDING WOODS - EVENING

21

Konstantin's hand is over a startled Irina's mouth. She struggles to get free from his grip. He releases her.

IRINA

Ahh!!!

KONSTANTIN

Don't scream.

IRINA

I'm not going to scream. I couldn't breathe.

KONSTANTIN

Oh.

IRINA

I have a small face and you have
big hands.

KONSTANTIN

Not so small.

They both smile.

IRINA

What are you doing here? Are we in
danger? Are you in danger?

KONSTANTIN

Life is full of danger. You must
choose your battles - just make
sure they're the ones you can win.
I was not followed. You are safe.

*
*
*

IRINA

Then why are you here?

KONSTANTIN

Villanelle is on the loose again.
And she's a little bit mad at me.

IRINA

Is she a terrible person?

*
*

KONSTANTIN

She has special skills that make
her vulnerable to excessive and
childish behavior and retaliation.
Plus, she is crazy.

*
*
*
*
*

(then)

I needed to make see for myself
that you were okay.

*
*

Irina holds out her arms as if to say, *See, I'm okay.*

*

KONSTANTIN (CONT'D)

You may be okay, but I am famished.
Anything to eat in that big
oversized beautiful kitchen? Your
mother's gnocchi?

*
*
*
*
*

Irina raises her eyebrows, cocks her head signaling he should
follow her. After a few steps, she places a finger to her
lips to be quiet. Konstantin urges her to keep moving.

*
*
*

They move quickly, quietly across the lawn toward the kitchen
that looks out onto the patio and backyard. Irina makes a
slight detour to pick up the book she left on the patio.

*
*
*

22 **INT. HOSPITAL - HUGO'S ROOM - DAY**

22

Carolyn enters Hugo's hospital room with a manila envelope tucked under her arm.

HUGO

Carolyn.

CAROLYN

Hugo. You look better than the last time I saw you. How are you feeling?

HUGO

I'll live. It only hurts when I laugh.

CAROLYN

That shouldn't be a problem.

(then)

How's the bird watching project you've been working on? Anything?

Hugo's response is less than quick. He detests "code speak." *

HUGO

Fancy feathers or widow bird?

CAROLYN

Fancy.

HUGO

Not since she flew from the scene.

CAROLYN

And the other?

HUGO

(head down)

Not since Rome.

(then)

I did see...a new species...not really a bird. More of a queen bee. Do we really need to talk about *birds*?

Hugo's expression and gesture beg the question, why the code?

CAROLYN

No, we don't have to talk about birds. Do you take an interest in castles, Hugo?

She hands him the manilla envelope.

HUGO

Less than birds. Unless, it would
my castle, of course.

CAROLYN

Warwick has one I think you'd like.
Especially the dungeons. Very
revealing about human nature under
duress.

Carolyn indicates for Hugo to open the envelope. He pulls out
a copy of the same file from Carolyn's meeting with Wells
along with brochures, photos of Warwick Castle and
schematics, including photos of a torture chamber and various
underground vaults. *
*

Hugo opens the brochure, and reads aloud.

HUGO

Be a knight for a day.

CAROLYN

You never know what can turn up
when exploring old sites like that.
You really should take it in when
you're up to it.

She examines him with discernment.

CAROLYN (CONT'D)

Are you? Up to it? Righting some
wrongs?

Hugo looks up from the photos sensing her challenge.

23 **INT. UNDISCLOSED MOUNTAINS - CHATEAU - KITCHEN - TWILIGHT** 23

Villanelle and Eve are back in the kitchen, both in the
bathrobes we saw from earlier. *

Eve is munching on a carrot stick watching Villanelle as she
works. Villanelle finishes preparing the Kiev for the oven.

EVE

Did you add tarragon? *

VILLANELLE *

Yes. *

EVE *

And parsley? *

VILLANELLE *
Yes. *

EVE *
And fresh thyme? *

VILLANELLE *
Yes. I do know how to prepare Kiev. *
(indicates herself) *
Russian, remember? *

EVE *
So, how hard was it to find fresh *
herbs up here? The nearest town *
must be... *

VILLANELLE *
I brought them with me. *

EVE *
Okay, just tell me. Where are we? I *
can't tell by the view. *

As Villanelle puts the Chicken Kiev in the oven, the heat *
blasts her in the face. Eve gazes into the mirage-like wavy *
lines rising from the heat of the open oven door. *

VILLANELLE *
Have you ever been hot air *
ballooning? *

EVE *
You can do that here? *

VILLANELLE *
I want to go. We should do that, *
together. *

EVE *
Sounds fun. Slow. Makes me think of *
when I was ten. I begged my mother *
to let me fill the balloons with *
helium for my cousin's party. *

Villanelle takes out another bottle of champagne from the *
refrigerator and proceeds to open it. *

CLOSE IN on Eve's reverie.

EVE (CONT'D) *
I liked to sneak some for me so I *
could talk like Minnie Mouse. My *
mother knew this and was afraid it *
would stunt my growth. Who knows? *
(MORE)

DEVIN (CONT'D)
(exasperated)
You might start with your name and
why you're here.

KENNY
Cedric. ComTech. Call log.

DEVIN
What?

KENNY
I have a call log that confirms the
request--

DEVIN
I didn't place that call. You'll
have to come back after I verify--

KENNY
(composing)
You must be Devin?

Devin looks down at the lanyard hanging mid-chest with his
name in all caps on it, then back up to Kenny. Duh.

KENNY (CONT'D)
No, I realize, proper channels. It
was Mr. Grissom, your CFO, that
called. And I promised him I would
take care of it, personally, so...

DEVIN
(stares hard at Kenny)
I see. And I'm supposed to just let
you waltz right in here.

Kenny holds his breath. Devin sighs; they all try his
patience.

DEVIN (CONT'D)
If that man goes rogue on me one
more time...not your problem.
Forgive the lapse in decorum.
Follow me.

Devin regains composure, and he escorts Kenny to the bank of
elevators. Devin presses the call button. DING. Almost
immediately elevator doors open.

Kenny and Devin step inside.

DEVIN

Now that you're here, I would like you to look at Mr. Dozzani's computer, as well. Our COO says he needs more RAM. I'd like to give it to him.

The elevator doors close.

*

27

INT/EXT. HWY TO WARWICK - COMPANY SEDAN - DAY

27

*

While being driven to NG HQ in Warwick, Carolyn and Agent Wells couch in the back of a black sedan.

*

*

CAROLYN

I read your dossier. Biscuit?

*

*

She offers him a cookie from a bag of snacks. He declines.

*

WELLS

Anything salty?

*

*

She hands him a bag of oriental bar mix.

*

CAROLYN

You'd think we could at least get some nuts. Just curious. How does a degree in Neuropsychology lead to investigative work in the CIA?

*

*

*

*

*

Wells accepts the bag of bar mix.

*

WELLS

Thanks. Dreams.

*

*

CAROLYN

It was always your dream to work for the CIA?

*

*

*

WELLS

The subconscious mind, which creates the images we experience in our dreams, doesn't differentiate between those images and the reality we experience while awake. As far as the body is concerned, we react the same to a sexy dream as we do to having dreamy sex.

*

*

*

*

*

*

*

*

*

Wells pops a pretzel in his mouth.

*

CAROLYN

I'm assuming this brings us
directly to the point in question.

WELLS

If we can train the brain to
control, or have power over, our
physical reaction to stimuli, real
or imagined--

CAROLYN

You are talking about controlling
instinctual responses over which we
have no control.

WELLS

Yet. Yogis do it when they slow
their heart rate down during
meditation. If we could learn to
control a nervous tick, or direct
self-healing mechanisms within the
body...the real power lies in the
subconscious mind. Dreams are a
portal.

Carolyn mulls over the implications as she sips the hot tea
from her cup holder.

28

INT. CFO'S OFFICE - DAY

28

In the CFO's office, Kenny overcompensates his nervousness
with nonchalant curiosity. He admires a letter opener on the
CFO's desk, picks it up, then promptly drops it clanging. He
wipes his palms on his trousers.

With a mixture of condescending disdain and pity, Devin
slides the letter opener out of Kenny's reach, like moving a
sharp object away from a small child. An ALERT pops up on
Devin's phone; he reads the text.

DEVIN

I'll leave you to it. Another fire
to put out. I showed you Dozzani's
office on our way up, but if you
need help finding it--

KENNY

I'm good.

DEVIN

Just dial zero, and Sandra at the
front desk will notify me.

Devin leaves closing the door behind him. Kenny opens his "IT" satchel and pulls out a small button mic and camera. He bends down to place the mic under Grissom's desk when he hears the doorknob turn. Kenny pops just in time to see Devin poke his head inside.

DEVIN (CONT'D)

One more thing. Don't touch or move anything in here but the computer. Mr. Grissom is very protective of his "artifacts".

Devin points to the credenza behind Kenny. Across its surface, a collection of Catholic iconography is displayed.

Devin looks Kenny directly in the eyes. Kenny nods in agreement. Satisfied, Devin leaves, shutting the door behind him.

Kenny looks back to the artifacts and then to the painting above it on the wall. It is titled, "Virgin of the Apocalypse," her head wreathed in a crown of twelve stars. *

Kenny shakes his head as he turns back to his work. *

KENNY

(to himself)

I am never doing this again.

29

EXT. MOUNTAINS - OUTDOORS - TWILIGHT

29

Eve and Villanelle walk in the woods near the chateau. The setting is picture perfect, though distorted at the edges. *

Villanelle carries a rifle and hunting knife. Eve eyes them suspiciously. Villanelle notices. *

VILLANELLE

Just in case I need to kill something.

MONTAGE - Eve watches Villanelle hunt and kill two rabbits.

- Villanelle sets rabbit traps.

- Villanelle points out two deer, motioning Eve to squat and be quiet. Eve is fascinated watching Villanelle's childlike joy with their beauty. Just then Villanelle's hand comes down with deadly veracity and smashes a bug crawling in front of them. This startles the deer. They get up and move on.

- Eve and Villanelle stand atop a rise near the chateau and the view is spectacular. No roads, no telephone lines, no other people, no signs of civilization.

VILLANELLE (CONT'D)

Its beautiful, no? No one telling
us what to do, who to kill, our
life is our own.

They return to the traps and find two rabbits.

EVE

We need to talk about what happened
in Rome. I didn't dream that,
right? We, you, killed Aaron Peel;
we, I, killed Raymond, and the
Twelve will be looking for us. They
want to kill us, they will kill us.

*
*
*

As Eve talks, Villanelle kills the rabbits.

*

VILLANELLE

Anyone who tries to hurt you or me,
I will do this to them.

Villanelle guts one of the rabbits.

Off Eve, her eyes wide with fear and admiration,
simultaneously attracted and repelled.

30

EXT/INT. STREET - VAN - EVENING

30

In the surveillance van near National Grid, Kenny listens on headphones to recorded messages.

A knock at the van door startles Kenny, still on edge from infiltrating NG. He isn't expecting anyone. He pulls out a handgun from its compartment and moves slowly to the back door. Gun at ready, he opens the door.

Hugo brushes past him, eyeing the gun.

*

HUGO

Nice to see you, too.

*

KENNY

What are you doing here?

HUGO

I am feeling much better, thank
you!

*

KENNY

What--Are you even cleared to be back at work? Does Carolyn know you're here?

HUGO

She--

KENNY

Did she send you? Just like her.

HUGO

So many questions. So little listening.

KENNY

???

HUGO

Of course, I'm cleared. Just van detail. Listening. Something you obviously need help with.

Incredulous, Kenny settles back into his seat, puts headphones back on. Hugo picks up another pair.

HUGO (CONT'D)

Exactly. Who's on first?

KENNY

CFO, Grissom. It just came in.

31

EXT. MOUNTAIN CHATEAU - GARDEN/YARD - DAY

31

Villanelle and Eve sit on a deck overlooking the forest. They are having a picnic: bread, wine, cheese, crackers, olives.

EVE

I have a bad feeling. They're coming for us. We have to go. We can't stay here...wherever here is.

VILLANELLE

No, I'll make sure you don't get hurt. I won't let that happen.

EVE

You say that, but how can you really do that? We...I need to get home. Everything seems so turned upside down.

*

VILLANELLE

Little Alice in Wonderland. Have you ever tried edibles? I think you would benefit.

*
*

EVE

Can you just please stay on point? I am having an existential crisis, or some kind of crisis, and we need to work this out. How did we even get here? I don't remember any--

VILLANELLE

No, Eve, you don't. Just let go of trying to figure everything out. You like this place, what you see, why not enjoy it?

*
*

Villanelle indicates herself, the house, the view.

VILLANELLE (CONT'D)

Don't shoot yourself in the foot.

Villanelle points her fingers like a gun at Eve and shoots.

EVE

Oh my god. You did too shoot me. That wasn't a dream. In Rome. You shot me. You shot me!

*
*

VILLANELLE

And you stabbed me! Let's not nitpick.

EVE

I have to go.

VILLANELLE

You know I can never let you go.

EVE

And I can never be with you.

VILLANELLE

Never say never.

*

Eve gets up to go. Villanelle gets up as well. Eve moves to the house, Villanelle mirrors her, matching her every move to prevent her leaving.

*
*

VILLANELLE (CONT'D)

Where will you go? How will you go? You don't even know where we are.

EVE

I don't care.

VILLANELLE

You will. Are you sure you want to
do this? *

EVE

Yes.

Villanelle produces a gun out of thin air. Deja vu, the Roman Ruins happening again.

FLASHBACK. Season 2, episode 8. It is the last scene when Eve and Villanelle stand facing each other inside a circle of ancient Roman Ruins. Eve refuses to be with Villanelle, and as she turns to leave, Villanelle raises her gun to shoot her in the back. *

BACK TO PRESENT. We see the scene from Eve's POV, not Villanelle's. Eve turns to face Villanelle. *

Villanelle raises the gun to fire. Eve watches the bullet leave the muzzle in slow motion, and this time she dives out of the way. The SHOT RINGS in Eve's ears. As Eve lay sprawled on the ground, she tries to cover her ears with her hands, but cannot. Her arms won't lift. Is she dead? *

END OF ACT II

HUGO

No one normal talks like that, at church or otherwise. They sound like they're from a Medieval Mystery play.

KENNY

And when was the last time you attended a "Medieval Mystery" play, and what is that anyway?

HUGO

It doesn't matter. We need to go back inside and get the files he's talking about. And find out who this OLOTA is.

KENNY

What files? He didn't mention--

HUGO

Yes, he did. "I can provide that."

KENNY

(cautioning)

If you really think there is something here, let's take it to Carolyn--

HUGO

No, we need to go back in there now. He may delete the information after he sends it. We'll alert her, but in the meantime--

KENNY

I'm not going back in there. I am going to follow orders this time.

HUGO

You need to go back. You already have a cover. They believe you.

KENNY

Right. I fixed their computers. There's no reason to go back.

HUGO

To get these files!

KENNY

Supposed files.

HUGO

Kenny, after what happened to you in Russia and me in Rome, we both need a win with Carolyn. Do you always want to be the brilliant computer genius lackey under her thumb? We need to show what we are capable of doing.

KENNY

Screwing it up?

HUGO

Bringing it in. I know this is connected. I can't explain it exactly, a sixth sense. You'll think of something. You need to trust me.

Kenny stares at Hugo.

KENNY

Did you just call me brilliant?

HUGO

It was a moment of weakness.

KENNY

I still hate you.

HUGO

You and Eve. Fine. Just go.

*

Kenny grabs his IT satchel.

Hugo picks up the gun and hands it to Kenny.

HUGO (CONT'D)

You should probably take this, just in case.

OFF Kenny taking the gun, worried.

35

INT. LONDON - NATIONAL GRID HQ - LOBBY - EVENING

35

Kenny enters NG HQ front doors, looks up at the security cameras.

CUT TO:

As she bites into the slice, she moves Konstantin's plate with his half-eaten hand pie from the counter. He grabs the pastie before his plate disappears into the sink. *

KONSTANTIN
I wasn't done. *

He points to Irina's book on the counter by the back door. *

KONSTANTIN (CONT'D)
What were you reading in the garden? *

IRINA
Musashi's Five Rings. The Ground. *

KONSTANTIN
The virtue of strategy-- *

IRINA
Is the attainment of power. *

KONSTANTIN
It is the way of the world, our world - the way of the warrior is to accept death as part of life. *

IRINA
Strategy is power. Knowledge is power. Apparently now death, too, is power. This is what my tutor, Vlad, would call a theme. *

KONSTANTIN
Vlad? You call him Vlad? *

Konstantin wonders at Irina. She just turned twelve. Why does she act like she's twenty? *

KONSTANTIN (CONT'D)
How old are you? *

IRINA
I am glad you're here, though. Something's not right. *

KONSTANTIN
What do you mean? Like what? *

IRINA
Things are just a little too perfect. People are too nice. It's creepy. The guards think I don't hear them, but I hear... *

She throws away her half eaten apple, and motions for him to follow her upstairs, but to be quiet. Konstantin takes in everything in their new house as he follows her up the stairs, still eating the hand pie. *

39 **INT. NATIONAL GRID HG - HALLWAY - CFO'S OFFICE DOOR - EVENING**

Kenny turns the handle to enter, but the door is locked. Into his communications ear piece, he complains to Hugo.

KENNY

Dammit. The door's locked.

HUGO (V.O.)

Well, that puts a damper on things.

KENNY

Any ideas? *

Kenny hears slow footsteps accompanied by an unfamiliar screeching noise. He freezes. *

CUT TO:

40 **INT. VAN - EVENING**

40

HUGO

Well, you could just ask for someone to let you in. Actually, scratch that. Bad idea. The fewer people see you the better. First rule of sneaking into a place is not be seen. Covert Ops 101. *

Kenny doesn't respond. *

HUGO (CONT'D)

Kenny? Did you get in? What's going on? Kenny? *

CUT TO:

41 **INT. CFO'S OFFICE - EVENING**

41

Kenny waves a silent 'thank you' as the CLEANING WOMAN (50s) backs out of the room dragging the broken-wheeled cleaning cart behind her. She closes the door. *

KENNY

Stop yelling in my ear. I'm in.

Kenny is as nervous as a cat and wants to strangle Hugo. He crosses to Grissom's computer, and plugs in the thumb drive. *

KENNY (CONT'D)

I don't even know what I'm looking for. This is your bright idea. Suggestions?

HUGO (V.O.)

Start by searching anything church or Catholic related. Religious. *

KENNY

Keep going.

HUGO (V.O.)

Anything like Blessed Mother, Virgin Mary, Madonna (not the singer, although it doesn't matter), Our Lady of the Blessed Whatnot, or anything similar. *

42

INT. IRINA'S BEDROOM - NIGHT

42

Irina closes the door behind them. She crosses to her second story bedroom window and looks out on the front yard. *

IRINA

Those two MI6 guards, pfft. I give them a six on Yelp. Unprofessional. I overheard them whispering about a 'power struggle at the top' or something like that. *

KONSTANTIN

I'll look into it, and them.
(thoughtfully)
Do you like it here?

Irina looks for something positive to say. *

IRINA

It's...quiet. I have lots of time to think. *

She reaches for something on her bookshelf to show her father - Constantin's Brainteaser laser cut maze. She begins to work the ball through it as he speaks. *

KONSTANTIN

For now, quiet means alive.
(sees the game)
You like it? Did it arrive on time?

IRINA

Yes. Sometimes, it makes me angry and frustrated. It makes me think of you.

She puts it back on the shelf. Konstantin nods.

KONSTANTIN

Does your mother like it here?

IRINA

It's not Moscow. What do you expect? *

(comforting)

She's fine. She's got me. Are you staying long?

KONSTANTIN

That depends.

(Off Irina)

I want to stay, but it is not always about what we want, is it?

(then)

Keep your eyes and ears open.

IRINA

That is my natural state.

KONSTANTIN

(In Mandarin)

Natural or no, you must keep your guard up.

IRINA

(in Mandarin)

Of course. You see? My Mandarin is getting better. Although, the tutors here are not as invested as in Russia.

During this last exchange Konstantin moves into the bathroom to wash his hands after eating the pasty.

KONSTANTIN

Unlike 'Vlad,' the tutors here are not afraid for their life. *

As he dries his hands, he spots the toothpaste on the counter. We recognize it from earlier when Villanelle injected it. With urgency, he motions for Irina to come into the bathroom.

KONSTANTIN (CONT'D)
So you pay attention, huh? What do
you see here?

She steps up beside him to see he is pointing to the
toothpaste. He glances suspiciously around her bedroom. *

KONSTANTIN (CONT'D)
(to Irina)
Is this exactly how you left it?

IRINA
(unsure)
Uh...yes. I think so.

KONSTANTIN
We had this conversation the last
time I saw you.

IRINA
By conversation, you mean--

He grabs the toothpaste and cap, and holds it up to Irina.

KONSTANTIN
(upset)
We did talk about this. You are not
a child anymore. Put the cap on or
it makes a mess, and no more
bubblegum flavor. Use horrible mint
like the rest of us.

END OF ACT III

KENNY

What? No. Yes. We intercepted a suspicious message that prompted my return to NG. Have Hugo play it for you. Can you put me on speaker?

Kenny continues searching the files on Grissom's computer. *

He is now on speaker in the van and they all (Hugo, Carolyn and Wells) can hear him and he them.

INTERCUT WITH:

46

INT. VAN - NIGHT

46

We hear the tail end of the recording between Grissom and Mysterious Woman with Carolyn, Wells and Hugo listening. *

GRISSOM (V.O.)

I can provide that. OLOTA is deserving of our devotion.

MYSTERIOUS WOMAN (V.O.)

We receive all such devotion, paying homage to Our Lady's divine purpose. May OLOTA's Light be with you.

GRISSOM (V.O.)

And also with you.

It finishes.

KENNY (V.O.)

(to Carolyn)

Carolyn, do you have any idea who or what OLOTA is? *

HUGO

(interrupting)

Did you search--

KENNY

First thing. Nothing.

HUGO

Maybe it isn't a name. *

KENNY

Its used possessively, like a person. Do you think its tied to--

CAROLYN

Never heard of it. You could start with a search against all the Catholic churches, then dioceses.

*

KENNY

(sarcastically)

I'll get right on that.

*

*

*

HUGO

How is that even spelled? O-L-O-T-A?

WELLS

Say that again?

As Hugo spells it out, Wells grabs Hugo's scratch pad with "Our Lady" "The Twelve" "12" "Virgin Mary" "Madonna" already written out, and writes the letters down for the visual.

HUGO

O-L-O-T-A

Wells looks at the letters.

WELLS

Our Lady of the Apocalypse

HUGO

How can you possibly know that?

WELLS

I took all the sacraments. I'm a good Catholic boy.

KENNY (V.O.)

Bingo.

*

*

While they were talking, Kenny plugged in OLOTA and found a folder with multiple folders and files. Schematics to the Warwick catacombs flash on Grissom's screen. Kenny pays no attention as they copy to the thumb drive.

*

*

*

WELLS

Its a reference to the book of Revelation in the bible. It says something about a woman clothed like the sun, or the moon, and definitely has a crown of twelve stars. It stuck in my head because we were also learning about our original flag with it's circle of stars.

*

*

*

*

*

*

*

*

(MORE)

WELLS (CONT'D)

Anyway, we were taught Our Lady of
the Apocalypse was the Virgin Mary.

*
*

Carolyn and Hugo stare in wonder at Wells.

WELLS (CONT'D)

What? You think because I'm in the
CIA I'm devoid of religion? I had a
childhood with church.

As Wells recalls quasi-verses from his childhood, Kenny
remembers Devin's admonition, and he turns around to see the
almost full size depiction of this very scene from the Bible
hanging above the credenza. "Our Lady of the Apocalypse."

*
*

KENNY

The crown of Twelve Stars...

Kenny hears doorhandles rattling, and footsteps coming his
way. He looks at the computer. It shows a bar with "50%
copied" across the screen.

*
*

KENNY (CONT'D)

Someone's coming. I need more time.

47

INT. UNDERGROUND CATACOMBS - WINDOWLESS ROOM - NIGHT

47

Eve has been working to loosen the restraints on her right
hand. She slips the tie between a small gap in metal joints
at the head of the bed and frees her right hand.

She reaches over and is able to quickly do the same to her
left hand. However there are no gaps at the bottom of the
bed. Eve spies scissors on one of the medical stands with
monitors on it.

Eve stretches as far as she can while feet still tied to the
bed. She is close. Her fingers shake with effort as she lacks
only a couple of inches.

The echo of footsteps are heard in the hall. Eve's head whips
toward the sound, then makes one last lunging effort and
fingers make contact, only to knock the scissors on the floor
with a tinny clang.

EVE

Fuck!!!

The footsteps stop. Eve holds her breath. With the skill of a
Twister champion, she stretches and snags the scissors loop
with her fingernail.

*

As he turns the corner, he sees two night shift employees standing outside the back door smoking. He slows his approach.

WELLS

OY! You gotta light?

He reaches into his pocket as if to pull out cigarettes, then looks at his watch.

WELLS (CONT'D)

Hells bells! I'm late getting back.
Sorry blokes.

He ditches right past them into the back door.

52 **INT. NG HQ - RECEPTION LOBBY - NIGHT**

52

Hugo reaches the front doors which are now locked. He bangs on them, loudly. Chrissy looks up from her magazine, annoyed. *

HUGO

Help! Hello! I need help. My car's broken down. I just need to make a phone call. Really. Super important. Please!

Chrissy gets up from her desk, removes her headset and walks suspiciously toward Hugo. *

The phone on her desk lights up after she walks away.

53 **INT. NG HQ - HALLWAY - NIGHT**

53

The Female Guard has her hand on Grissom's door when her walkie talkie squawks. She turns to the side to answer it. *

GUARD

Kiki here. Go ahead. *

BACK DOOR BLOKE

Hey Keeks. A new guy I've never seen before just blew in the back door. Thought you might want to check it out. *

GUARD

Thanks, Sherwin. I'll check at the front desk to see what Chris knows. *

57 **EXT/INT. STREET - VAN - NIGHT**

57

Kenny bangs on the back door of the van. From inside, Wells opens the door, throws a towel at Kenny as he steps inside, soaked but blood pumping triumphant. *

Wells and Kenny dry off as they share a small slice of glory.

 WELLS

 (joking)

 You are officially no longer wet
 behind the ears.

 KENNY

 (joking back)

 Thanks, but actually I think I am.

He dries behind his ears.

 KENNY (CONT'D)

 (sincere)

 Thanks for getting me out of there
 so fast.

Kenny notices Hugo is also wet, and bleeding. *

 KENNY (CONT'D)

 Were you--

 HUGO

 Tell me you got it. *

Carolyn watching both of them, waiting. Kenny hands her the drive. *

 KENNY *

 I got it. *

 CAROLYN

 That was good work, Kenny. Now,
 lets see what we've got. Hugo.

She hands the drive to Hugo who opens the files on the monitor so everyone can see. Several files open automatically, including the schematic of the catacombs.

 CAROLYN (CONT'D)

 Go back, Hugo. There. Is that--

HUGO

Warwick Castle. According to the brochure, the catacombs were used in centuries past for torture, storage, and escape, but they were filled in decades ago.

*
*
*
*
*

KENNY

We're practically in its shadow. What does Warwick Castle have to do with the Twelve?

*

Camera POV drops vertically straight down as if viewing layers of earth strata.

From the van interior...

down past the van floor...

down past the asphalt of the street...

down through layers of earth...

down into the open vastness of the underground catacombs under Warwick Castle.

58

INT. UNDERGROUND CATACOMBS - CORRIDOR - NIGHT

58

Through the room's viewing window, the Mysterious Woman watches as Eve struggles against her new improved restraints. She turns and walks away. We PULL BACK to reveal the dimly lit corridor of endless catacombs, many doorways. Guards stand at every door and come to attention as she passes by.

*
*
*

FADE OUT: