



Seri es One

Epi sode Four

By

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EXT. BACK STREET - DAY 1. 1605

Footage of a demonstration against the globalisation of trade.

Intercut footage with photo images and a group of around eight demonstrators, including PETER, ANDREA and AGENT PENGUIN, running down an alleyway, being chased by police.

INT. BATHROOM - TOM'S FLAT - DAY 1. 1615

TOM is taking the last piece of dressing from his wound, looking at it in the mirror.
Suddenly ELLIE is behind him looking at the wound. She is appalled.

A beat as she takes the sight in.

ELLIE
Oh my God.

TOM
It's not as bad as it looks.

Ellie turns away and leaves the doorway.

EXT. BACK STREET - DAY 1. 1618

The group run to the end of the alleyway, where they are confronted by more police officers. They're trapped.

The Camera's POV rises above the alleyway then zooms into a window high above the street.

EXT. THROUGH A PAIR OF BINOCULARS, BACK STREET - DAY 1.
1619

The POV through the binoculars moves onto a young man, who is pumping his fist aloft and shouting.

DANNY (O.S.)
I spy ... Mark Develaux of Green Action.

An ugly, rugby-like maul develops amongst the demonstrators.

DANNY (O.S.)
Rock 'n' roll.

EXT. THROUGH ANOTHER PAIR OF BINOCULARS - THE BACK STREET
- DAY 1. 1620

The binoculars sweep over the group of demonstrators in the alleyway and stop on a man who is wearing a mask and a motorcycle helmet. The helmet has a flaming emblem on it.

ZOE (V.O.)

What's happening there? (Into a microphone.)
Tango X, what is happening?

EXT. BACK STREET - DAY 1. 1621

The police are doing their best to arrest the group. One of the demonstrators is in a ski mask with a Penguin on the top of his head. His ears are swathed by a scarf. He's an MI5 Operative being run by DANNY and ZOE. "Flaming Helmet" is looking for a way out...

CLOSE UP on the Operative's ear.

ZOE (V.O. DISTORTED)

Tango X are you receiving?

AGENT PENGUIN (V.O. DISTORTED.)

Yes. It's group of civilians who broke the
cordon. I'm with them now.

ZOE (V.O. DISTORTED)

Stay with them.

AGENT PENGUIN (V.O. DISTORTED)

Sorry didn't receive ...

The Operative touches his ear.

ZOE (V.O DISTORTED)

(Furious.)

Don't do that!

INT. HIGH ROOM - DAY 1. 1622

ZOE

Jesus! He touched his Cougar!

DANNY

(Looking through his binoculars. Cod accent.)
One can't get the trained staff these days.

ZOE

We report that and his balls will be busted.

DANNY

They are already. Guy in the flaming helmet.

ZOE grabs her binoculars and looks through them.

EXT. BACK STREET - DAY 1. 1624

'Flaming Helmet' is tearing a wire out of the Operative's clothing.

'FLAMING HELMET'

(Turns to a young woman (ANDREA) shouting above the noise.)

He's MI5.

A beat. Then she is waving her hand pointing 'Penguin' out to all around her, blowing a whistle.

ANDREA

Gestapo! (Whistle.) Gestapo! (Whistle.)

Demonstrators turn toward them.

INT. HIGH ROOM - DAY 1. 1625

ZOE and DANNY.

DANNY

Shit they'll kill him.

ZOE

(Into a throat mike.)

Delta-Blue this is X-Ray red. Subject with penguin on head is friendly. Assist assist.

POLICE VOICE V.O. DISTORTED

Delta Blue understood.

POV THROUGH BINOCULARS: DAY 1. 1627

'Flaming Helmet' looking up directly. He raises an insulting finger.

INT. HIGH ROOM - DAY 1. 1628

ZOE steps back.

ZOE

That joker knows we're observing!

DANNY

Let's have him.

(Into a microphone.)

Delta-Blue this is X-ray red ...

EXT. BACK STREET - DAY 1. 1630

Delta Blue makes a grab for Flaming Helmet (PETER), who blocks him.

'FLAMING HELMET'

Split up! Split up! (to ANDREA) Not us. Keep hold of me!

He pulls the young woman (ANDREA) after him.

'FLAMING HELMET'

You you! C'mon! C'mon! Maul! Maul!

He takes advantage of the skirmish and, for a moment, there is a break in the police line. Like a good rugby forward he is through the line with ANDREA.

They run back down the alleyway.

POV: chasing police.

INT. HIGH ROOM - DAY 1. 1631

DANNY

Oh marvellous.

ZOE

Perfect second row loose maul technique.

(A look from DANNY.)

Rugby.

She goes to the two monitors. She begins to click through side streets which are covered by CCTV. DANNY is amused.

DANNY

Didn't know you liked the ruggar buggers.

ZOE

Shall we keep focused?

DANNY
Focused oooh yes.

On the screen a CCTV camera shows the chase.

EXT. BACK STREET - DAY 1. 1634

Police chasing ANDREA and PETER.

Then suddenly 'Flaming helmet' stops dead in his tracks. ANDREA runs on for a bit and stops. The police skid to a halt one falling over.

'FLAMING HELMET'
Can I have a word gents?

This rugby playing demonstrator speaks estuary ... He takes off his helmet and is pulling off his mask.

CUT TO MAIN TITLES:

INT. HIGH ROOM - DAY 1. 1635

Watching this on CCTV.

DANNY
What is this?

'Flaming Helmet' is looking up into the CCTV camera, smiling. The camera zooms in.

DANNY
That's not. No way.

ZOE
The famous Peter Salter.

'Flaming Helmet' i.e. PETER SALTER is talking to the police. Indeed he seems to be threatening them - pointing and shouting.

One of them makes a call. ZOE and DANNY receive it in their earpieces.

VOICE (V.O. DISTORTED)
Delta Blue to X-Ray Red.

ZOE
(Into the microphone.)
X-ray receiving.

VOICE (V.O. DISTORTED)
We have a suspect who claims he is one of
yours. What action? Over.

DANNY and ZOE look at each other.

DANNY
What do we do?

ZOE
Pull him.

DANNY
You can't pull Peter Salter, he's a legend.
Maybe he's on an op.

ZOE
We're running surveillance on this op so we'd
have been told. We weren't. Or were we? if he
was undercover we'd have been told.

DANNY grabs a sheaf of notes - bull-clipped together -
and leafs through them fast.

DANNY
Oh no we've not screwed up here, have we?
Please, please...

VOICE (V.O. DISTORTED)
X-ray red what action?

ZOE and DANNY look at each other.

DANNY
You're senior.

ZOE
Wimp.

DANNY, a charming shrug.

ZOE
(Into a microphone.)
X-Ray Red to Delta Blue, release suspect,
repeat, release your suspect.

VOICE (V.O. DISTORTED)
Delta Blue to X-ray copied.

DANNY
What did we just do?

ZOE
I'll get a shot of the girl.

EXT. BACK STREET - DAY 1. 1638

A smiling PETER SALTER walks towards ANDREA.

PETER
Don't take your mask off! They'll be trying
to get a shot of you.

Now we can have a good look at him: PETER SALTER is a big man, who, though now 47 carries his rugby fitness well. His face is still boyish, a little fleshy; short hair; dark eyes that can stare, look friendly but give absolutely nothing away. He has great charm.

ANDREA
Peter, how do you know that?
(Terrified.)
Oh god, what are you?

PETER
I'm a bloody hero darlin'. Let's go ...

INT. BATHROOM - TOM'S FLAT - DAY 1. 1640

TOM is still in the bathroom, looking at his wound. Then he moves. He takes up two packets of dressing. ELLIE appears.

ELLIE
What did you say you did?

TOM
Fell on a stapler.

ELLIE
A sort of industrial strength stapler.

TOM
It is a whopper.

ELLIE
It's a gun wound isn't it. Someone shot you.

TOM
(Lamely.)

Don't be silly.

A burning, angry look from her, directly into his eyes via the mirror.

He cannot keep this up. He feels the inevitable is very near - he's going to tell her. She looks down at the wound. Suddenly she is worried she will break down and cry. She takes the packets of medical dressing from his hand.

INT. BATHROOM - TOM'S FLAT - DAY 1. 1642

General POV from above. The bathroom looks as claustrophobic as a prison cell. They won't get out of here until the truth is told.

TOM is sitting on the loo lid. He's turned sideways. ELLIE is sitting on a laundry basket. ELLIE finishes the bandaging.

Both their backs are curved. She feels she's a little girl waiting for bad news and hates it.

TOM

Once I tell you, there's no going back.

ELLIE

So what are you? A gangster?

TOM

I'm a spy.

He blinks. His world just changed.

TOM (CONT'D)

I work for MI5.

She's not quite taken it in.

ELLIE

MI5. Jesus.

TOM

It's a job, with an office, there's a canteen, there's a pension, it's not out of the ordinary...

ELLIE

You just got shot.

TOM
Well there are perks.

ELLIE
WHAT?

A beat.

TOM
Look let's have a cup of tea ...

She interrupts. The questions flood into her mind. It's like discovering he has been having an affair.

ELLIE
Why were you at the restaurant? You were always there.

TOM
I fancied you.

ELLIE
No, why did you come in the first place?

He always knew she'd be razor sharp when he told her. It's agony for him to own up to anything.

TOM
There was ... An op.

ELLIE
Op? What, some spying thing? At my restaurant? What was it about?

TOM
I can't tell you that.

ELLIE
Oh secrets.

TOM
Don't expect me to go against my training.

She is getting angry.

ELLIE
Your training?

And TOM finds himself heated. Defending himself.

TOM
I am what I do.

ELLIE
But I don't know what you do. Sod you
Matthew. Why didn't you tell me?

TOM
I couldn't.

ELLIE
Why not?

TOM is fighting this.

TOM
Vetting.

A beat.

ELLIE
(Fury growing in her.)
You vetted me?

TOM
It's routine, when officers form liaisons.

ELLIE
Great! And now you know I'm not Bin Laden's
sister, you can tell me?

TOM
I was scared that if I told you, you'd leave.
I want to be with you, Ellie. Everything flows
from that.

ELLIE
No everything flows from can I trust you.
(Sudden realisation.)
Is Matthew your real name?

A pause.

TOM
No.

ELLIE stands, now in tears. She rushes from the bathroom.
TOM sits there.

INT. THAMES HOUSE - GRID - TOM'S STATION - DAY 1. 1714

DANNY and ZOE at their team's station. TESSA is watching them from across the Grid from her station. DANNY has a file open on his desk. He skim reads, speaking low. ZOE is looking over his shoulder.

DANNY

(Low. Skim reading.)

Peter William Salter. Born 1954, Chelmsford
.. Essex boy, eh? Father an NCO, 23rd
Middlesex Rifles, killed by a bomb,
Farmagusta, Cyprus 1958 ...

ZOE

(Low.)

... Four when he lost his Dad ...

DANNY

Family poor, mother worked as a cleaner, she
campaigns for increase in Army Widows
pension rights ... Wow ... his Mum had a
security file, she must have really got up
noses in the MOD ... she died ... Two years
ago. Peter an only child ... Brilliant ...
scholarship to local grammar, scholarship to
St Edmunds Hall Oxford University ... Rugby
Blue ... Well spotted there, our Zoe ... wow
wow wow, First Class Degree Maths and
Philosophy ... what a clever bastard ...

(to ZOE)

A big fish like this, we must have had a
briefing paper about what he was up to.

ZOE

Danny ...

HARRY is approaching fast. Quickly DANNY puts the file in the locker.

HARRY

Fun on the Bush demo?

DANNY

A doddle.

HARRY

(Frosty.)

I want a report. In one hour.

HARRY sweeps off to go to talk to someone on the edge of the Grid. ZOE and DANNY follow him with their eyes,

nervously.

DANNY pulls open a drawer, slaps a big catalogue on the desk, takes out a credit card. Lifts telephone.

ZOE

What are you doing?

DANNY

There's this DVD player -

ZOE

But they stopped your card.

DANNY

They've upped my limit.

ZOE

How did you wangle that?

DANNY

There are ways.

ZOE

Danny!...

DANNY

(into telephone)

Hello, I've ordered from you before, my customer reference number is...

And HARRY's back.

HARRY

We'll do it verbally. Now. Come.

ZOE and DANNY look at each other with dread.

DANNY

I'll ring back.

CUT TO:

The view from TESSA's Station. She is flanked by members of her team. HARRY going into his office followed by ZOE and DANNY, who are displaying 'about to be whipped' body language.

TESSA

(To acolytes.)

What have the kiddiwinks been up to?

The acolytes snigger.

INT. LIVING ROOM - TOM'S FLAT - DAY 1. 1718

ELLIE is sitting looking at an Inland Revenue envelope.
The flowers from episode 3 are in the background.

TOM comes in, doing up a shirt gingerly over his
dressing.

ELLIE

Matthew Archer got a tax demand this morning.

TOM

It's not real.

ELLIE

Don't spies pay taxes?

TOM

The Inland Revenue run a special office so no
one can trace us ...

The phrase gets ELLIE.

ELLIE

'Trace you.' Can I 'trace you?' What is it?

TOM

What is what?

ELLIE

Your real name!

TOM

Tom Quinn.

ELLIE's nerve goes. She's breathless.

ELLIE

I can't handle this, I can't ...

She throws her head back. She is laughing through her
distress.

ELLIE (CONT'D)

My boyfriend's turned into someone else.
(Clicks her fingers.)

Just like that.

He goes to her. She pushes him away.

INT. THAMES HOUSE, HARRY'S OFFICE - DAY 1. 1720

ZOE, DANNY and HARRY.

HARRY leaves them standing before his desk. He slips three photographs across the desk - taken from high up - of PETER SALTER in his flaming helmet, making a break out from the police cordon.

HARRY
What happened there?

ZOE
He broke out of the cage.

HARRY
Did he? Well well. Any idea who he is?

A horrible moment. DANNY and ZOE are desperately trying to read the signals. ZOE is about to speak but DANNY finds himself saying:

DANNY
Sorry Harry we had no idea Peter Salter was undercover.

ZOE
We weren't briefed ...

HARRY
Let me just tell you, you didn't see Peter Salter today.

A moment's bewilderment.

HARRY (CONT'D)
You would be in very hot water if it had been him. A very well-respected officer, on a demo without authorisation?

DANNY
I'm sure it was him he was on the tapes ...

HARRY
I have viewed the tapes and you were mistaken. Weren't you?

DANNY
Oh. Yes.

A beat.

HARRY
And your operatives in the crowd all did
well?

DANNY
Tremendous.

HARRY
(Laughs dryly, pointing at another
photograph.)
Poor young Jeff Catty, with a penguin on his
head. Anyway well done. Go and write it up.

DANNY and ZOE are stunned. DANNY can't believe they've
not been roasted.

DANNY
That it?

HARRY
What do you want? My tongue down your throat?

INT. THAMES HOUSE - THE GRID - TOM'S STATION - DAY 1.
1726

ZOE sits at her desk. DANNY in deep thought. He takes the
Salter file out of his locker.

His dialogue is in his head.

DANNY (V.O.)
The brilliant Mr Salter ...

He begins to read. The words are in his head.

DANNY (CONTD. V.O.)
Recruited at Oxford to GCHQ. Trained for
advanced computer code breaking.

INT. VAUXHALL GROUND FLOOR FLAT - DAY 1. 1727

DANNY's voice over the scene.

The flat is squalid. Hardly anything in it. Mattress,
sleeping bags, clothes on the floor. Dim - no lights on.

PETER SALTER is looking out of the window by the edge of a drawn blind. He doesn't touch the blind. He is relaxed but highly alert, his features calm, his gaze still. Behind him the other side of the small room ANDREA sits, looking terrified.

DANNY (V.O.)

Volunteered for MI5 service 1977. Commended for bravery, operation 'Burnt Field' Belfast 1978 ... Blah blah Seconded to MI6 1985-89 ... Fly me to the Moon...

PETER turns away from the window.

DANNY (V.O. CONTD)

Returned to us ... 1992. Recruited following officers ...

Peter is touching Andrea's face, she is looking up to him.

INT. THAMES HOUSE - THE GRID - TOM'S STATION - DAY 1.
1729

DANNY, still looking at Peter Salter's file.

DANNY (CONT'D)

Zoe what's going on, why's Harry saying he wasn't there? ... (indicating the file) You know Salter recruited Tom?

ZOE

Tom doesn't talk about how the Service got him, it's one of his things.

DANNY looks at the telephone on his desk.

INT. LIVING ROOM - TOM'S FLAT - DAY 1. 1732

ELLIE

How did you join?

TOM sighs and turns away.

ELLIE (CONT'D)

Won't say, can't say?

TOM

(Aware how lame he sounds.)
All that matters is us. Here and now.

ELLIE

(Cod brightness.)

Great. So in this 'here and now' I stop calling you Matthew and call you Tom. I'll change my name too. Call me ... Pussy Galore.

TOM

I've told you I do a job serving my country, is that so bad?

A beat.

ELLIE

What about Maisie? Are you going to tell her?

TOM

It can be difficult with kids ...

ELLIE

I can't have her lied to. Not after what she went through with her father. Tell Maisie or I leave you.

His mobile rings.

INT. THAMES HOUSE - THE GRID - TOM'S STATION - DAY 1.
1733

DANNY at his desk on the phone. ZOE is biting her nails beside him.

DANNY

Matthew. Chris. Fancy a quick drink? Very quick?

INT. LIVING ROOM - TOM'S FLAT - DAY 1. 1734

TOM

Fox on the Hill?

DANNY (V.O. PHONE)

Great. See you there.

He rings off.

TOM

I've got to go.

ELLIE

Was that them?

TOM

No I'm just going for a drink.

The cover lie came out before he thought. She knows it.

ELLIE

You'd better go then.

TOM

I'll tell her. I will. I promise.

ELLIE looks at him, hard.

INT. THAMES HOUSE - MEETING ROOM - DAY 1. 1800

TOM has just been debriefed by DANNY and ZOE. He looks furious.

TOM

And there was no briefing that he was on the demo?

DANNY

No. Harry wanted us to forget it, but it was odd ...

A beat.

TOM

Right. Nail everything down.

TOM gets up, jaw marbling with tension.

DANNY

This could be tasty.

INT. THAMES HOUSE - HARRY'S OFFICE - DAY 1. 1831

TOM. Straight in. Slams door.

TOM

Why was Peter Salter undercover without me knowing?

HARRY

You are on sick leave.

TOM

I run Peter. That is set in stone.

INT. THAMES HOUSE - WOMAN'S LOO - DAY 1. 1835

ZOE is leaning over a basin, washing her hands.

TESSA bursts in.

TESSA

So what's going on?

ZOE looks at TESSA, nervous.

INT. THAMES HOUSE - HARRY'S OFFICE - DAY 1. 1836

HARRY

All right. I'm running Peter on a special op.

TOM

What op?

A pause.

HARRY

How is Ellie? You know her vetting flagged up positive ...

TOM

Don't do that Harry.

HARRY

(Innocence.)

What?

TOM

Threaten me with career damage. Ellie was on a women reclaim the streets march in 1992.
(contempt.) Please.

HARRY

(Charm.)

I'm just trying to make you go away.

TOM

Well I won't! Peter went off piste on the demo, didn't he? You didn't know he was going to blow his cover.

HARRY hesitates.

TOM (CONT'D)

Turn him over to me. He's mine. I run him because I know him inside out. I'm not giving

you a choice here, Harry.

HARRY

(A light sigh.)

Oh when shall we lay down our burdens? (And
hard-edged.) All right.

Takes a folder from his desk. Opens it. Flicks a
photograph to TOM.

TOM

(Stunned.)

Istvan Vogel?

TOM looks at the photograph. We see a surprisingly young,
slight, open faced, blonde, a white shirt and tie,
smiling into the camera.

HARRY

That was in his Dusseldorfer Bank days.
Before he got religion. If world anarchy is a
religion.

Flicks another photograph. It's a spectacular shot of
Vogel - in jeans - a javelin thrower's pose about to
unleash a flaming petrol bomb.

TOM

He's in England?

HARRY

The great wizard himself is with us, leader
of the leaderless group 'Global Anarchy', who
would scorch the earth and not leave a bank,
American hamburger joint or stock exchange
standing.

HARRY has enjoyed his aria. He leans back in his chair,
hands behind his head.

TOM

And he's here to strike against the Bush
visit? What, a Genoa style riot?

HARRY

Or worse. That is the thought browning
trousers in Downing Street.

TOM

Do we have any idea how?

HARRY
Not yet.

TOM
How close is Peter to him?

HARRY makes a finger and thumb sign: 'very very close.'

TOM
Sod you Harry! How could you keep me out of
this?

For a moment HARRY assesses the situation, staring at
TOM. Then makes up his mind.

HARRY
You weren't in for a very good reason. Which
will immediately become apparent.

He lifts a red telephone.

HARRY
Get me Jools Siviter at MI6.

A look of horror at the name comes over TOM's face.

HARRY
(Again, the thin smile.)
Oh yes.

EXT. VAUXHALL BRIDGE - NIGHT 1. 1857

From HARRY and TOM's POV as they approach JOOLS SIVITER,
who stands, legs apart, in a fine overcoat, waiting for
them.

JOOLS is 50: short, squat, red faced, silver grey hair
with swirls over his ears. His accent is very high
Oxbridge, sometimes squeaky with the odd low brassy note.
He booms. He is immaculately well-dressed though there is
a raffish whiff of the Turf Club drinker of fine malt
about him. His confidence in his own huge intelligence
and abilities is massive. His humour consists of
relishing the rattling effect he can have on others. He
is an upper-class bruiser and twinkles with it. And he
and TOM cannot stand each other.

JOOLS
Gentlemen a very good evening to you.

Handshakes.

HARRY
Jools how are you?

JOOLS
Very well indeed thank you. And you brought
little terrier Tom along as a surprise.
(Cold.)
Tom, good to see you.

TOM
Jools.

JOOLS
I thought it'd be rather jolly to walk about
a bit. Always gives a bit of a frisson don't
you find, going amongst the plebs talking of
high state secrets.

TOM grits his teeth.

JOOLS (CONT'D)
And if you're good, I may have a bit of a
treat for you.

HARRY
(Trying hard not to be annoyed.)
Fine.

And JOOLS is striding off, fast for a small man.

EXT. SOUTH OF THE RIVER - RAILWAY ARCHES - NIGHT 1. 1900

HARRY, TOM and JOOLS - who is now red with anger. JOOLS
can turn fury on or off at will.

JOOLS
Now you should have asked me if little Tom
here was to be briefed or not.

HARRY
It is my decision to use what officers I
want.

JOOLS
With respect it is not your decision to make.
I mean are we going to have to come over the
river and POTTY TRAIN all you people? MI6
runs operations abroad, MI5 at home. English
Channel. Calais. Foreign bods and Johnnies

South - we take care. White cliffs of Dover,
all British Irish and assortments North -
your concern.

HARRY

But in this case the undercover officer is
from our Service.

JOOLS

He is seconded to us.

HARRY

He ...

JOOLS

Moment.

JOOLS hears something in his ear. Touches it.

JOOLS (CONT'D)

A jolly bit of news.

(Cheerfully.)

I'm sorry what were you saying?

HARRY

He is not seconded to you. It is a joint
operation. It's your target but we do the
legwork.

JOOLS

The operation concerns a foreign national. So
we are prima mobile.

TOM

You are what?

JOOLS

Oh Tom you spoke. How good to see you working
on your skills.

TOM is about to say something unforgivable but a drunk is
passing. They fall silent.

DRUNK

Evenin' gents great evenin' for it.

JOOLS

Absolutely.

The drunk passes.

HARRY

Jools we cannot discuss this in the street

...

JOOLS

I agree. Don't worry, I know a place where we
can get a drink.

And JOOLS strides off.

INT. NEWSAGENTS SHOP - NIGHT 1. 1903

JOOLS sweeps through the shop to a room at the back.

JOOLS

All quiet on the Western Front, Mr Patel?

NEWSAGENT

All quiet Mr Siviter.

JOOLS

Excellent. Shut up shop now I think.

NEWSAGENT

Yes Mr Siviter.

INT. BACK OF NEWSAGENTS - NIGHT 1. 1904

Windows are all blocked: JOOLS talking nine to the dozen
as they go through.

JOOLS

The joy of an obbo post is the great powers
can't see how much you're drinking.

HARRY

What is this?

JOOLS

The treat I mentioned old man. We've been
bugging an anarcho's flat but something else
has wandered in.

INT. BACK-ROOM OF NEWSAGENTS - NIGHT 1. 1906

There is a radio operator - speakers - recording
equipment. Also a drinks fridge - whisky - ice.

JOOLS

So they're home.

OPERATOR
Yes Sir.

JOOLS
Talking? Rumpy-tumpy?

The operator turns up the speakers. Love cries.

JOOLS
Yes thank you very much.

The sound is turned down.

HARRY
Jools! What is going on?

JOOLS
The girl your Peter Salter's making waves with, well she's using the flat of an old comrade of hers, German, and would you believe our luck? That's where Peter's been giving her the benefit of his vast experience.

A big grin from JOOLS.

HARRY
(Incandescent.)
You are conducting surveillance of one of my officers in the field? Without my authorisation?

JOOLS
Gift horse old man they walked in through the door and the mikes were all there. Most of what we get is a non-stop bonkfest.

TOM
Does Peter know the flat is bugged?

OPERATOR
Gentleman ...

PETER's voice over the speakers.

TOM
(He's very worried.)
Does Peter know the flat's hot?

HARRY
You are muscling in on my officer! You want

his intelligence product for yourself ...

JOOLS

Well actually there's not that much real
product yet ...

ANDREA (ON SPEAKER.)

(Low.)

I don't know who you are.

OPERATOR

(Shouts. He's trying to set levels.)
Gents let's have some hush!

INT. VAUXHALL GROUND FLOOR FLAT - NIGHT 1. 1908

ANDREA and PETER lie naked on the mattress.

ANDREA

MI5. You're MI5. What am I doing?

She turns away, pulling a sheet around her. She is about
to speak then doesn't. She tries again.

PETER

It's the danger. It's sexy.

ANDREA

Danger. Oh yeah ... I've just discovered I've
been shagging a secret policeman for two
months.

PETER

Andrea ...

ANDREA

No. Just ...

She gets up and moves away, curling up on the battered
armchair, not looking at him.
He bides his time.

INT. BACK ROOM OF NEWSAGENTS - NIGHT 1. 1909

TOM

Who's the girl?

JOOLS

Oh PLEASE can we all be up to speed ...

JOOLS flips photographs onto the table. TOM looks at them as HARRY fills him in.

THE PHOTOS: ANDREA is smiling - a formal studio shot. In another she's riding a horse in a country lane. In a third she is partying in Hello magazine in a skimpy frock. In a fourth - obviously shot undercover with very fast film - naked young people dancing round a fire before a tepi. An arrow points out ANDREA, arms raised joining others, head thrown back laughing.

HARRY

Andrea Chambers. 25. No college. Sushi bar co-owner, mum's money, bar failed ... Then bits and pieces, 'it girl' around town. Weekend on a Yorkshire commune and she's never looked back.

JOOLS

Seems Anarchists these days get their totty from Cheltenham Ladies College.

TOM looks again at the first photograph: a beautifully groomed, blonde young woman.

INT. VAUXHALL GROUND FLOOR FLAT - NIGHT 1. 1910

ANDREA looks up. She pushes her hair back. She looks at PETER. She turns on him.

ANDREA

I trusted you. I told myself I was in love with you. I introduced you to my comrades.

PETER

This is my life, I'm putting it on the line...

ANDREA

(right back at him)

YOUR life? Because of my connection with Istvan, I'm on every police computer, I can't see my parents or my friends because they may be watched, I can't even use my real name. When I go through an airport check in, I'm so scared I'm almost dead. But that's OK. I'll pay the price for what I believe in. I will. But I'm not going to end up betrayed by you.

PETER

You've got to believe me. I'm the thing a security service fears the most. The spy who

goes through traitor's gate, willingly ...
and embraces everything he's trained to
destroy.

(Throaty now.)

I want to be with you. I want to be one of
you. I've learnt something from you. There is
a world elsewhere.

INT. BACKROOM OF NEWSAGENTS - NIGHT 1. 1911

They are mesmerised.

JOOLS

Is that a quote from something?

HARRY

Shakespeare, Coriolanus.

JOOLS

(Genuinely impressed.)

One hell of a pitch I must say he is very,
very good.

ANDREA (ON SPEAKERS.)

Just hold me.

JOOLS

How do these bastards in the field do it?

JOOLS laughs. But TOM is very concerned. He is about to
say something - angrily - but PETER is speaking again.
They are all stunned by PETER's next sentence on the
speakers.

PETER (ON SPEAKERS.)

Tell Istvan I want to see him.

ANDREA (ON SPEAKERS.)

No he won't.

PETER (ON SPEAKERS.)

He will. Tell him I've got a dead ground map.
For the whole country.

All the listeners are galvanised by this.

INT. VAUXHALL GROUND FLOOR FLAT - NIGHT 1. 1912

ANDREA

What's a dead ground map?

She turns aside. She is uncertain what to do.

PETER

All the major government buildings,
installations communications, military sites
... The map shows where CCTV cameras miss.
(Lower. Seductive.)
You could raid anywhere in the country. You
could ...

He stops. He is staring at a lamp. He lifts it.

INT. BACK ROOM OF NEWSAGENTS - NIGHT 1. 1913

JOOLS

Did he clear this with you?

HARRY

Of course. He's right on game plan.

HARRY catches TOM's eye. HARRY has just lied and TOM
knows it.

JOOLS

Bloody imaginative for you Harry must say, I
hope you've thought it through.

HARRY is about to reply but the Operator interrupts.

OPERATOR

We just lost a bug.

INT. VAUXHALL GROUND FLOOR FLAT - NIGHT 1. 1914

PETER puts a finger to his lips. He looks around the
flat. He looks at an electric point on the wainscot. He
goes to it, crouches down. Then he's moving quickly.

ANDREA (CONT'D)

What's happening? ...

He waves at her to be quiet. He goes to a cupboard. He
finds the electricity meter. He switches it off. He goes
to the electric point. He stamps on it with his heel.

INT. BACK ROOM OF NEWSAGENTS - NIGHT 1. 1915

PETER (ON SPEAKER.)

Good night sweet ladies, good night.

A crunch on the speaker. JOOLS and HARRY look appalled.
TOM turns away with a very worried look.

INT. VAUXHALL GROUND FLOOR FLAT - NIGHT 1. 1915

PETER has a bug in his hand.

PETER
Whose flat is this?

ANDREA
It was Horst's ... A German comrade.

PETER
German.
(Sighs.)
Am I getting sloppy or what?

ANDREA
Is that MI5?

PETER
No, this'll be down to the Sisters.

ANDREA
The ... ?

PETER
MI6. If there's been a foreign national here
who's been a naughty boy they'd have been
bugging him.

ANDREA
MI6 have been listening to everything in
here? To us making love?

PETER
You've got to be cool, right?

ANDREA
Oh God, I've had people here.

PETER
Istvan?

ANDREA
No. No he's not in London. I've got to ... I
.... Oh God ...

And she rushes to the sink on the other side of the room.
PETER waits for a moment, then goes to her.

INT. BACK ROOM OF NEWSAGENTS - NIGHT 1. 1916

CLOSE UP: TOM's face.

OPERATOR

Most of the living room's down.

TOM

(Low, to himself.)
Peter, Peter ...

JOOLS

(Loudly, to Harry.)
Well if your bloody officer is going to wreck
one of our hot houses it's going to be on
your budget ...

A noise over the speakers.

The sound of vomiting. A moment as they listen, appalled.

INT. VAUXHALL GROUND FLOOR FLAT - NIGHT 1. 1919

ANDREA, still at the sink, goes to speak. PETER shakes
his head, switches on a noisy fan heater, then helps her
back to the bed.

ANDREA

I never thought it would be this horrible.

PETER

Destroying the evils of world capitalism
in't going to be a game of jolly
hockeysticks. Now are you all right?

ANDREA

Yes.

PETER

(Gripping her.)
I said ARE YOU ALL RIGHT!

ANDREA

YES YOU BASTARD!

PETER

Good, I'm glad.

He leans to her. He speaks very low, his head beside hers.

PETER

I want to meet Istvan. ASAP. He's here for the President's visit, isn't he?

ANDREA shakes her head.

PETER

(Scribbling on a paper.)

Tell him about the dead ground map. I'll give it to him.

He gives her a piece of paper.

PETER

Go to this address. You'll be safe. I'll come and get you. Right, we'll get out of here separately.

(Grins.)

Old habits.

ANDREA

New for me. I still don't know if I can trust you.

He embraces her and kisses her hard. She responds, then as he holds her tight, pulls back a little.

PETER

I'll prove it to you.

ANDREA

I love you, so you better.

A beat.

PETER

Go.

He opens the door and she slips out. He closes the door and leans back, closing his eyes: oh god, he's thinking, I am in so deep...

He waits a moment. Then he goes quickly to the sink, turns off the fan heater and finds the mike. He shouts into it.

PETER
Hello girls!

INT. BACK ROOM OF NEWSAGENTS - NIGHT 1. 1921

The operator pulling off his headphones with a cry.

EXT. GREENWICH TUBE STATION - NIGHT 1. 2232

TOM approaches. He drops a supplement from The Evening Standard.. He picks it up, taking the opportunity to turn and look around him. No one is about. He takes out his mobile phone and dials.

INT. ELLIE'S RESTAURANT - NIGHT 1. 2233

The restaurant is full but the atmosphere is calm. ELLIE is relaxing drinking a glass of wine. The phone rings. A waiter answers it.

WAITER
Who is it?
(Listens. Then to ELLIE.)
Someone called Tom.

ELLIE waits a moment then shakes her head.

WAITER
Sorry she's tied up.

ELLIE sips wine.

EXT. GREENWICH TUBE STATION - NIGHT 1. 2234

TOM
(Into phone.)
Tell her ...
(A beat.)
Never mind.

Rings off. He goes into the station.

INT. GREENWICH TUBE STATION - NIGHT 1. 2238

Concourse. PETER is sitting on a steel bench. TOM sits down beside him.

PETER
Hiya Tom how you doing?
(Smiling.)

Moved Harry over did you?

TOM plays along with his tone.

TOM
Something like that.

PETER
Watch it old son. Don't get too good at the
office politics.

TOM
'Look out, not in.'

PETER
Salter's rule to preserve the sanity of the
officer.

TOM
I remember.

PETER
I should hope you bloody well do. After all,
I perverted you to the service of the crown.
(He laughs.)

PETER's trying far too hard assert father's rights. Tom
is embarrassed. He goes to efficiency mode.

TOM
Where's the girl?

PETER
In the Camden B & B.

TOM
Peter, the game plan Harry gave you was
simply to be undercover. Work the girl. You
have gone way, way off piste.

PETER
Oh come on. These may be anarchists but
they're tight as an old style Leninist cell.
A normal cover game couldn't give me a spit
in hell's chance of getting anywhere near
Istvan Vogel. I mean we're all con men in't
we? So what's the hook I've got to con
Istvan? Me. My soul.

TOM
And offering him the national dead ground

map?

PETER

That's the cherry on the top.

TOM

Where did you get it from?

PETER

Oh ... A pretty little thing I know in the Ordnance survey.

TOM

You'll have to turn it in.

A beat.

PETER (CONT'D)

Hang about, am I under some kind of cloud?

TOM

Yes.

PETER

Let me guess: Harry's getting grief from Vauxhall Cross 'cos I'm not doing things by the book ...

TOM

No. I mean you've started a turf war, but they're dazzled by Istvan Vogel as the prize. You are the hero of the hour.

PETER

So what's the problem?

TOM

Me. It's me.

A beat. Peter looking at him, smiling but watchful.

TOM (CONT'D)

You're in love with the girl. You blew your cover for her.

PETER pauses. The strain suddenly shows. He wipes his face with his hand.

PETER

Yeah, well. I hear you've got a new girl.

Have you told her?

A beat.

TOM
Yes.

PETER
(Melancholy.)
You have to, don't you? In the end.

TOM
The big difference is Ellie is not a target
on an operation.

PETER
I know. I ...
(Desperate to explain.)
Yeah yeah Andrea's posh and has knocked about
a bit, and I'm her bit of rough. Maybe that's
what got us together. But ... she's a
believer, Tom. That's what's so beautiful
about her. Her purity.

TOM reacts badly.

TOM
Oh Peter, please! How many in our trade have
fallen for that?

PETER
I'm not fallen. I'm just in love.

TOM sighs and looks away.

TOM
Peter, Peter ...

PETER
Believe me Tom.

A beat. TOM is in two minds. He tries to clear his
doubts.

PETER (CONT'D)
I am so close. When I do bust Istvan Vogel,
Harry, Jools, all of you will be buzzing
round the honeypot. Then the service can put
me in the dead file and retire Andrea and me.
A little fruit farm or something.

TOM
OK.

PETER
I can operate independently? My style?

TOM
When have you ever not?

PETER floods with relief.

PETER
Great. There's got to be an end to it
somewhere.

TOM
To what?

PETER
Obedience to the state.

TOM is electrified by the phrase. PETER is at once aware he has made a mistake. A moment - then TOM makes a decision.

TOM
I'm closing this operation down.

PETER
You can't do that.

TOM
We'll go back to Thames House. Now.

PETER
Fuck you! They could get to Bush! You want
him humiliated on British soil, or worse?

TOM
You are stood down.

PETER
The pupil knifes the master, eh? What's
happened to you? Ambition?

TOM
(Hating this. He stands.)
You're losing it, Peter.

PETER looks deflated. He is playing for time.

PETER

Maybe we all do in the end. Tom, let me see her tonight.

TOM

I can't do that.

PETER

(Pleading.)

I've got to try to roll her over. Get her out of that set up before she wrecks her life. A favour for the master?

A beat.

TOM

First thing tomorrow morning. Thames House. Expect to be there all day.

PETER

Jawohl mein Gruppenfuhrer. Tom. Thanks.

TOM does not reply. He goes.

PETER sits, sprawled on the metal seat, eyes alert, thinking hard. Then he stands and goes quickly toward the escalators.

INT. THAMES HOUSE, HARRY'S OFFICE - NIGHT 1. 2346

TOM sits opposite HARRY.

HARRY

How did the debriefing go?

TOM

I pulled him.

A pause.

HARRY

(Low.)

You what?

TOM

He's not reliable.

HARRY

The great Peter Salter is not reliable?

TOM
It was the way he said 'Obedience to the
state.'

HARRY
What way?

TOM
Like a believer.

They look at each other. Dare they discuss this? Neither
can decide. The subject of defection is too horrible.

TOM
I hope I'm wrong.

HARRY
So do I.

HARRY
Where is he right now?

TOM
(Stretching a weary body.)
The Camden B & B. Danny and Zoe are watching.

HARRY
Right, tell me everything he said to you.

TOM stretches a weary body and is about to begin.

INT. TOM'S FLAT, LIVING ROOM - NIGHT 1. 0058

Way beyond weariness, TOM let's himself in. He goes into
the living room. ELLIE is asleep in the chair. The wine
bottle is empty.

He gets a blanket and puts it over her. She stirs but
does not wake.

INT. TOM'S FLAT, MAISIE'S ROOM - NIGHT 1. 0059

He goes into MAISIE's room and checks: she's asleep. He
closes her door and sags.

EXT. CAMDEN B&B - NIGHT 1. 0101

A car parked. Terraced houses.

INT./EXT. CAR/CAMDEN B&B - NIGHT 1. 0102

ZOE and DANNY are observing a bed and breakfast, eighty yards away. There are other cars parked in the road.

A silence.

Zoe blows out air, bored.

DANNY (CONT'D)

Was there a cashpoint back there?

ZOE

What is it about you and plastic?

DANNY

The shrink explained it. When I'm unhappy I have this urge to get money.

ZOE ignores this, looking away. But DANNY is in a mood to tease her.

DANNY (CONT'D)

Earl grey teabags.

ZOE

What?

DANNY

You didn't get any. Just one little thing making me unhappy, that's all.

ZOE

Why should I get you earl grey teabags?

DANNY

I like them.

A beat. They look out. A man in the street. He stumbles.

DANNY

No.

They relax.

But ZOE - who is at heart a serious woman - has risen to DANNY's teasing.

ZOE

We have a flat share. We are not married.

DANNY
Is Earl Grey teabags married life?

ZOE
Oh yes.

They start. PETER SALTER has just crossed the road in front of them. He is approaching the B & B.

DANNY
He's going into the girl. Note the time.

ZOE
(Stroppily.)
Thank you, Mr. Good-housekeeping.

EXT. CAMDEN B&B - NIGHT 1. 0104

PETER SALTER walks quickly toward the door of the B & B. He smiles, eyes flickering to one side - he knows he is being watched.

He opens the door.

INT. CAMDEN B&B - NIGHT 1. 0105

A narrow staircase. He runs up it. Knocks on a door.

PETER
It's me.

ANDREA opens it.

INT. CAMDEN B&B, ROOM - NIGHT 1. 0106

A dismal room - faded, greyish, floral.

PETER goes straight to the window. He does not touch the curtains. He looks out sideways. He hands ANDREA a mobile.

PETER
What time did they say they'd pick us up?

ANDREA
1.30.

PETER
Right. Ring 999. Ask for police. Tell them a man and a woman are having sex in a BMW Estate in the Horlworth Road, Camden, and

there are children about.

ANDREA

What?

PETER

It's better with a woman's voice.
(Very sharp.)
Just do it!

INT./EXT. CAR/CAMDEN B&B - NIGHT 1. 0128

ZOE and DANNY cannot escape from their row about the flat. He's not teasing anymore.

DANNY

It's just about putting knickers and stuff in
the drawer Zoe ...

A police car has pulled up. POLICEMEN get out quickly. One knocks on the window. DANNY lowers it.

ZOE

Sod.

POLICEMAN

(Heavy flashlight. Through the open window.)
We've had a complaint, Sir.

DANNY

Complaint?

The POLICEMAN shines the light onto DANNY's crotch. He instinctively covers himself.

POLICEMAN

There are children about you know.

DANNY

What at one o'clock at night?

POLICEMAN

Now don't get funny.

ZOE

Danny!

They look through the windscreen. With ANDREA on his arm PETER SALTER is walking briskly away from the B & B. Not looking back he raises a hand with a wave.

POLICEMAN

Could you please arrange your clothing and
get out of the car, Sir.

DANNY

My clothes aren't unranged!

ZOE

We are MI5 officers.

POLICEMAN

Oh yes, madam?

DANNY

(Slamming the wheel.)
Fuck you fuck!

POLICEMAN

Right that's it! Out of the vehicle NOW!

EXT. CAMDEN STREET - NIGHT 1. 0129

PETER and ANDREA hastening along, behind them in the
distance DANNY and two POLICEMEN are struggling with each
other and ZOE is shouting 'Danny! Danny!'

They turn a corner and break into a run.

She stops.

ANDREA

(Out of breath.)
Peter.

He stops.

PETER

What?

ANDREA (CONT'D)

Why do you want to do this?

PETER

We've got to move!

ANDREA

Tell me.

He tries to pull her. She grabs a corner of wall.

PETER

Don't be stupid ...

ANDREA

I won't take you to Istvan.

PETER takes a breath. He speaks urgently to her, his face a few inches from hers.

PETER

Bush is coming here to stitch up the world, our world in ways we won't even know about. I want to do something about it, right?

ANDREA

And?

PETER

What do you mean 'and'?

But she glares, she's not going to relent. He glances down the street as he stumbles into his explanation. He begins hesitantly. He has never articulated these thoughts before. Under this pressure they clarify and he becomes more and more urgent, until he's burning with a new found fervour..

PETER

I think something new and very, very shitty is happening to us. We've lost control of the world. Governments don't work anymore. The power's with the brand names, the giant international companies... They're the new masters, and they're undemocratic and out of control. I'm just a two-bit spook, I'm not a political thinker. But I'm closer to our rulers than some and I can smell the panic. The planet's being taken by a new kind of Empire, it's a monster, it has its own life ... the Global Empire of money markets, mad wealth and poverty, well I want to do my bit to give the world back to the multitudes.

(Then a grin.)

Now can we avoid getting arrested?

A moment. And she's won over.

ANDREA

Let's.

She takes his hand and they run.

EXT. CAMDEN TUBE STATION - NIGHT 1. 0133

They come round a corner. The tube is closed, no one is about.

A big four wheel drive. She leads him over to it. Tinted dark glass. A door is opened. There is a driver and a young man in the back: he's HORST - slight German accent, short hair, parka, good country trousers and boots.

HORST

Andrea get in the front. Peter, in with me.

The four wheel drive pulls off.

INT. FOUR WHEEL DRIVE - NIGHT 1. 0134

HORST

Mobile?

PETER takes out his mobile and gives it to him.

HORST (CONT'D)

Thank you. If you were I, what would you ask me ... To ask you to do now?

HORST smiles. PETER takes out a CD Rom. He holds it in his teeth then he begins to take off his clothes.

CROSS FADE TO:

INT. FOUR WHEEL DRIVE - NIGHT 1. 0137

PETER has taken off all his clothes. The car is cramped. Elbow in HORST's face.

HORST

(With a flashlight.)
Please?

Then he looks in PETER's ears and ruffles his hair.

HORST

And ...?

PETER turns around on the seat. HORST inspects his anus.

HORST

Thank you. Put these on.

He hands him a blanket and a parka and Wellington boots.
PETER takes the CD out of his mouth.

PETER

Who taught you to sweep for bugs like that?

HORST smiles.

PETER (CONT.D)

Felt very Bundesnachrichtendienst. Great on
checking people's arseholes, the German
Secret Service.

HORST

(Cod German accent.)

Ve are only obeying orders.

PETER

You a defector too, are you?

A glint of steel - even hatred - from HORST.

HORST

(To the Driver.)

Over there! There!

He's handing the clothes and the mobile over to ANDREA.
She gets out of the car quickly.

EXT. BACK STREET - NIGHT 1. 0138

The side of a small workshop. There is a bin. She puts
the clothes and the mobile in them. She runs back toward
the car.

INT. FOUR WHEEL DRIVE - NIGHT 1. 0139

ANDREA gets back in and the four wheel drives off. They
drive on for a moment.

PETER is interested in HORST. He tries to rile him.

PETER

So, we going to kill him?

A horrible silence from the group.

PETER

The President of the United States when he

visits in five days time. We going to pop him
or what?

HORST stares at him. His manner has now changed. There is
hate and suspicion in his eyes.

HORST
We've a long way to go.

Horst takes out a blind fold. Peter shrugs.

EXT. BACK STREET - NIGHT 1. 0144

PAN slowly towards the bin where PETER's stuff was
dumped. His mobile is ringing.

INT. BEDROOM - TOM'S FLAT - NIGHT 1. 0145

TOM is sitting hunched on the bed, his mobile to his ear.
No reply. He rings off.

INT. LIVING ROOM - TOM'S FLAT - DAY 2. 0619

ELLIE waking with a start. The telephone is ringing. She
realises she has been covered with a blanket.

She lifts the telephone.

ELLIE
Hello?

A moment. Then there is HARRY's voice.

HARRY (PHONE)
Is Matth ... Is Tom there?

ELLIE
Who wants him?

HARRY
Could you ask him to give Harold a ring?

ELLIE
No.

She puts the phone down.

She waits.

TOM comes into the room. Shorts, t shirt, sleepy.

TOM
Was that the phone?

ELLIE
Dunno.

He looks at her. Then he walks back into the bedroom. She waits. Alert eyes on the bedroom door.

She hears TOM on his mobile in the bedroom.

TOM (O.S.)
Yeah my mobile was off.
(A moment.)
Right. Thanks.

Rings off.

TOM comes back into the room.

TOM
Oh God Ellie, look ...

ELLIE
(Interrupting.)
At what?

TOM
I'm sorry, I've got to go.

ELLIE
It's six-twenty in the morning. When did you
come in?

TOM
I don't know ... two?

ELLIE
You said you went out for a drink with a
friend.

TOM
I've got to shower ...
(Indicating his wound.)
And do this.

He turns away.

A LITTLE LATER:

INT. BATHROOM - TOM'S FLAT - DAY 2. 0623

The bathroom again ... TOM's truth cell.

TOM has showered and has just got the dressing on.
Shaving gel on his face. A steamy atmosphere.

ELLIE comes in. Bathrobe, carrying a mug of coffee.

ELLIE (CONT'D)
Who is Harold?

TOM stops shaving. He's running on empty.

TOM
If someone rings me, with a message, it will
be important. So please, just tell me what
they say.

ELLIE
Or what? It'll be the Tower of London and an
electric shock machine?

TOM closes his eyes, holding the sides of the basin.

ELLIE (CONT'D)
You're going to have to tell me once what you
do, in detail, all of it. Just once. Then...
I dunno, then maybe we'll be in with a
chance.

TOM says nothing. ELLIE leaves the bathroom.

INT. FOUR WHEEL DRIVE - DAY 2. 0715

PETER'S POV: darkness. Breathing.

Then the blindfold is ripped off. Sunlight pale through
the tinted glass. Trees.

HORST
You'll need the wellies.

The car door is opened. There are young men and women
standing around. All in serious weather clothes.

EXT. COPSE CLEARING - COUNTRYSIDE (WALES) - DAY 2. 0716

PETER gets out of the fourwheel. He is an odd figure: a
blanket with a parka over it, no trousers, Wellington

boots.

PETER looks about him. ANDREA smiles at him.

PETER
Where are we? Wales?

HORST
Why do you think that?

PETER
Sense of Geography, goes with my trade, old
thing.

ANDREA
Well here he is. Do we introduce him to our
comrade or not? Those for?

They hesitate. ANDREA raises her hand. All but two raise
their hands.

ANDREA
Against?

HORST and one other raise their hands.

PETER
Call a vote every minute of the day do you?

HORST
It's called anarchy. 'Old thing.'

ANDREA turns and tramps off. PETER follows her, grinning
at HORST.

CROSS FADE TO:

EXT. MUDDY TRACK - WALES - DAY 2. 0717

PETER and ANDREA approach a white van parked in the
undergrowth. The back door of the van opens.

INT. BACK OF VAN - DAY 2. 0718

ANDREA and PETER get into the van. ISTVAN VOGEL and two
others - male and female - are inside. VOGEL is slight,
neat in the country clothes of the group. He has a lap
top computer open on a small camping table.

ISTVAN

The English secret pig policeman.

PETER

The loony anarcho enemy of the world order. I presume.

A smile from ISTVAN - not unlike HARRY's thin smile. He has authority.

ISTVAN

Mr. Salter, agents of state security services have attempted to penetrate our group before. We have dealt with them.

PETER

But did they all bring gifts?

He produces the CD. ISTVAN takes it and puts it into the laptop. He is eager to look at it.

PETER

So what's the plan for the Bush visit?

A hesitation amongst the others in the van. But ISTVAN is fixated on the laptop screen.

ISTVAN

Tell him.

ANDREA

We're going to occupy the Mall. So Bush can't drive up it to the State Banquet with the Queen.

PETER

Special Forces will mash you to bits.

ISTVAN

We are not afraid of a fight.

PETER

What good...

ANDREA

We've found out where a gas main crosses the Mall. Westminster Council offices.

Smirks all round.

ANDREA

We just need to hold out long enough to dig
down and set it alight.

PETER is contemptuous.

PETER

And you think that's a wonderful wheeze?

ISTVAN

The disruption will be bigger than Stockholm.

(of laptop)

Extraordinary. Look. The CCTV protection for
where we may all end up ... the Tower of
London.

They all laugh. PETER is disgruntled.

INT. THAMES HOUSE - THE GRID - DAY 2. 0831

The grid is in the grip of an electric atmosphere.
Everyone is looking at or trying not to look at the
window of Harry's office. Inside HARRY, TOM, JOOLS and
ZOE are all standing, moving around.

DANNY comes out of a pod, bounds over to HARRY's office,
knocks and opens the door.

Simultaneously:

JOOLS

(Shouting.)

... Mad Hatter's fucking tea party!

HARRY

(Shouts at Danny.)

Not you! Get out!

Shell-shocked, DANNY steps back closing the door. He
looks across the Grid to TESSA and her acolytes who are
on full alert. He shrugs 'what's going on?'

TESSA shrugs back 'no idea.'

DANNY goes to his desk. As he sits, ZOE comes out. She
comes and sits down at her desk. She takes a deep breath.

DANNY

They're going to blame us.

ZOE, anxious, looks across at TESSA and stands ...
... as HARRY's door opens. The blazing JOOLS shoots out

straight to the pods. TOM comes out - also at speed - over to the station with files.

DANNY

Tom sorry 'bout last night I ...

TOM is locking the files up in the locker above his desk.

TOM

Harry wants you.

(Snaps.)

Now!

DANNY

Right.

TOM hurries after JOOLS and they step into the pods.

DANNY looks across the Grid. ZOE and TESSA are making for the woman's loo.

Cautiously DANNY makes his way to HARRY's door and knocks.

HARRY (O.S.)

Yes!

INT. THAMES HOUSE, HARRY'S OFFICE - DAY 2. 0836

DANNY

Harry, about losing Salter last night ...

HARRY

(Interrupting.)

This isn't about that. Have you got them on you?

DANNY

Er ...

HARRY

Your credit cards.

DANNY

What?

HARRY is still flushed with the fury of the meeting he has just been in.

HARRY

I wanted you to work it out Danny, get it through your system, this thing you have with

money. Particularly money you don't have. We all have our little quirks and I suppose ingenious theft - like breaking into computers to set your own credit ratings? - isn't such a sin in our trade. It's an impulse that could be creatively channelled with brilliant effect. Sadly in your case it has not been - yet. BUT I am going to protect you. Because of Mr Salter, in the next few days we will all be in the spot light. The menders will be sent in to vet us even to the back of our eyeballs. So you are owning up now. Aren't you?

DANNY
Yeah.

HARRY
Then give me the cards you bloody idiot.

HARRY takes a pair of scissors out of a drawer.

DANNY
Oh. Right.

HARRY clacks the scissors.

INT. THAMES HOUSE, WOMAN'S LOO - DAY 2. 0838

TESSA
And now they've lost Salter! And over at Vauxhall Cross they've gone potty.

ZOE
Yes ...

TESSA
(She laughs.)
My oh my. That is lovely.

INT. THAMES HOUSE, HARRY'S OFFICE - DAY 2. 0839

HARRY has cut DANNY's credit cards into neat squares.
DANNY - still standing - has had to watch this.

HARRY sweeps them into an envelope and drops the envelope into drawer.

HARRY
Punishment. Office ... Staff ... Training.

DANNY

No, Harry, please, no, not that.

HARRY

For as long as it takes.

(He stands.)

Punishment reforms. Or the kind I dish out
does.

With a sigh DANNY turns and opens the door. HARRY looks
through the window.

INT. THAMES HOUSE, WOMAN'S LOO - DAY 2. 0841

TESSA

And all for the love of an Anarchist from
Cheltenham Ladies College!

ZOE

I don't know if I should be telling tales ...

She is holding ZOE by her forearms. TESSA stands her
ground, ZOE takes a small step back but keeps eye
contact.

TESSA

Oh do tell me tales, Zoe.

The door opens. JED puts his head around the door,
nervously.

JED

Tessa. Zoe. Harry wants to see you.

A moment, TESSA and ZOE still looking at each other.

INT. THAMES HOUSE, HARRY'S OFFICE - DAY 2. 0852

TESSA, ZOE, HARRY.

TESSA

I have the same seniority as Tom! Why wasn't
I in the loop?

HARRY

(Taking out a file from his desk.)

Oh career, career Tessa, careering along we
go faster and faster straight over the edge
of the bloody cliff!

TESSA
Harry?

HARRY
Stressful day. I'll brief you on what you
have not learnt already in the ladies ...

ZOE, a nervous flicker at TESSA.

HARRY
... but first things first. You have a
source. One Billy Turner. He lies in a home
grown British Anarchist group called
'Trashers.' No?

TESSA looks at the file on the table. The name on the
front is 'Billy Turner.'

TESSA
He's not that reliable.

HARRY
He looks terrific to me.
(Consults file.)
Spent enough on him too.

TESSA
He's quality. But I don't think he'll be
anywhere near Istvan Vogel.

HARRY
We need anything we can get. We are in a
state of collective desperation, right?

TESSA
I'll meet him.

HARRY
No, Zoe will. You have more senior tasks.
Where's the dead drop with Billy?

A beat. TESSA is cross.

TESSA
Barnes Common.

He slides the file over to ZOE. She picks it up.

TESSA
I really don't ...

HARRY
What?

Do not mess with HARRY today ...

TESSA
Fine.

INT./EXT. WHITE VAN - WALES - DAY 2. 1030

They have been working for hours. The back doors are open. The group is crouched twenty yards off. They are cooking - calor gas stoves, not fires. ANDREA is bringing them coffee. PETER has ingratiated himself. There is an atmosphere of enthusiasm.

ISTVAN
The corner of the garden of 10 Downing Street. See? There! Three cameras ... Two turn ... There ... The third ... There ...
And for five seconds there is a gap. One metre wide. One of us could get over the wall into the garden.

PETER
Why?

ISTVAN
Because... look. There are no cameras on the windows.

ANDREA
Grappling hooks.

ISTVAN
Yes. We can throw grappling hooks to the windows, break in. A little mountaineering.
To the summit meeting.

They are pleased with this, smiles.

PETER
And?

ISTVAN
We will reach the cabinet room. The most powerful room in your country. Chain ourselves to the legs of the famous table.

PETER
I don't doubt you've got the balls to do it.

But what will you achieve?

ISTVAN

We will raise consciousness. In the public mind.

PETER

(Scoffs.)

Nothing will piss off the 'public mind' more than - forgive me - a bunch of foreigners busting into the Prime Minister's house after trampling over his flowerbeds.

(Angrily)

It's stupid, it's crass, it's infantile.

ISTVAN

(An annoyed edge.)

Then, since you come so fresh to the cause, what do you suggest?

PETER

(Straight passion.)

If you want to change the world, really give the powers-that-be a fright.

A stunned moment in the group.

ANDREA

And how do we do that, Peter?

A big grin from PETER as he reaches for the laptop.

PETER

Let me amaze you with the vulnerability of the modern world.

INT. HALL/LIVING ROOM - TOM'S FLAT - DAY 2. 1040

TOM walks in through the front door and goes into the living area. ELLIE and MAISIE are having breakfast.

MAISIE bright and happy, ELLIE dull, in neutral.

TOM

So! We doing something today? Like driving up to Alton Towers?

ELLIE stands and lifts plates away from the table.

MAISIE

(Bouncy, kisses Matthew.)

Alton Towers! Matthew Matthew!

ELLIE at the sink. Her face is set.

TOM

I want to talk to you first, though Maisie.
Let's go in your room, right?

MAISIE

Yes.

And she's off.

TOM looks at ELLIE, who does not turn round. He goes into
MAISIE'S room.

He pulls the door half shut. He wants ELLIE to hear.

EXT. SCRUB WOODLAND ON BARNES COMMON - DAY 2. 1041

ZOE walks through the woodland. She comes to a tree.

Its sight-lines are obscured. She looks around to check
she is unobserved.

INT. MAISIE'S ROOM - TOM'S FLAT - DAY 2. 1042

TOM

My real name isn't Matthew.

MAISIE

What is your name, then?

TOM

Tom.

MAISIE

Have I got to call you Tom, then?

TOM

Do you mind?

MAISIE

(An unconcerned shrug.)

Why did you say you were Matthew?

TOM

Because Matthew was a secret name.

MAISIE

It wasn't a secret name cos I know it. Tom's

your secret name.

TOM is a little phased by the logic of that.

ELLIE is at the door, listening.

EXT. SCRUB WOODLAND ON BARNES COMMON - DAY 2. 1044

ZOE looks down on the ground. There is a large dog turd. She picks it up.

INT. MAISIE'S ROOM - TOM'S FLAT - DAY 2. 1045

TOM

I'm a spy. Do you know what a spy is?

MAISIE

Someone who watches someone when they don't know they're being watched.

EXT. SCRUB WOODLAND ON BARNES COMMON - DAY 2. 1046

ZOE has the turd in her fingers. She clicks it open. It's plastic. There is a small piece of paper inside. She takes it out.

CLOSE UP: The paper. It reads 'Graveyard.'

INT. MAISIE'S ROOM - TOM'S FLAT - DAY 2. 1047

TOM

My job's ... just about keeping us safe.

MAISIE

Is it exciting?

TOM, looking over MAISIE's shoulder at ELLIE.

TOM

Yes.

ELLIE steps back.

EXT. GRAVEYARD ON BARNES COMMON - DAY 2. 1051

ZOE approaches. She sits on a bench. Takes out sandwiches. Glances at her watch. TESSA sits down beside her.

TESSA
Hello Zoe.

ZOE is startled.

ZOE
What happened? Where's Billy Turner?

TESSA
He's here.

ZOE
I don't get it.

TESSA
Oh don't go wobbling on me Zoe.

ZOE
There is no Billy Turner? You're running a
phantom agent? God Tessa, why?

TESSA is blithe. She enjoys this - the risk, the elegance
of the revelation.

TESSA
For the money. I pocket his sweeteners.

ZOE is horrified.

TESSA (CONT'D)
He's not the only one I've got. There are
lots more.

ZOE
That is so, so dangerous ...

TESSA
They're all in odd corners. I thought Billy
was safe, no one would take any notice of a
stupid little anarchist group. Then all this
business started. Oh well, I think I'll kill
him. Can I have a sandwich?

In shock ZOE hands her the sandwich box. TESSA slips an
envelope into it.

ZOE
What's that?

TESSA
Ten grand.

ZOE
Ten ...

TESSA
I'm going to have to cut you in, aren't I?
Report to Harry that Billy Turner didn't
show.

ZOE
Why are you so sickeningly confident I'll go
along with this?

TESSA
I'm not.

TESSA smiles, stands and walks away. The camera goes with her. On her face, pleasure - she loves the buzz of danger.

INT. LIVING ROOM - TOM'S FLAT - DAY 2. 1053

MAISIE is running in excitedly to ELLIE.

MAISIE
Matthew's real name is Tom and he's a spy,
Matthew's his spy name but we can call him
Tom now. And he promised he won't get shot
again. And we're not to tell. Ever.
(A beat.)
We going to Alton Towers now?

ELLIE looks at TOM. TOM smiles and shrugs.

INT. ZOE'S ROOM, DANNY & ZOE'S FLAT - NIGHT 2. 1903

ZOE has the money in her hand. She is standing on a chair. She has prized open a polystyrene ceiling tile to hide the money.

ZOE
(Low, to herself.)
Do do, what to do ... Oh God... Who's going
to believe me?

She hears DANNY come home.

DANNY (O.S.)

Zoe?

INT. LIVING ROOM, DANNY AND ZOE'S FLAT - NIGHT 2. 1904

DANNY stands looking at the living room. It's a mess. There's takeaway debris, ZOE's coat, a collapsed pile of dirty laundry.

He storms towards her door.

DANNY

Zoe you in there? I've had a bitch of a day
and this I can do without.

ZOE comes out of her door fast. Her face is like stone. She throws a bra onto the pile of laundry. DANNY is taken aback.

DANNY

You OK?

ZOE

Good idea. I'll decide to be OK. Good. I'm
watching telly, what about you?

She bumps down on the sofa and picks up the tv control. DANNY is left high and dry.

EXT. WALES - ANARCHIST CAMP - NIGHT 2. 1917

The group around calor gaz stoves. An intense conspiratorial atmosphere. ISTVAN VOGEL, HORST, PETER and ANDREA sit together.

A beat.

HORST

Will people get killed?

PETER

Not if we make the warning clear.

Everyone is stunned, serious.

ISTVAN

That is the plan, brought to us by our new
comrade. The moment has come. For?

All but two raise their hands. ISTVAN raises his. The reluctant two - one of them HORST - raise theirs.

PETER

Right. Two volunteers please.

A smiling ANDREA is looking at him.

EXT. UNIVERSITY CAMPUS - NIGHT 2. 0204

A very modern University Campus. Only a few students about.

A block with a notice before it: 'Arts And Humanities'.

PETER, ANDREA and HORST cross a paved area to an exit door. PETER breaks in, using wired cards.

INT. UNIVERSITY BUILDING - CORRIDOR - NIGHT 2. 0211

The only illumination is from the flashlights of the three intruders. They go along doors until they come to one with a notice that says 'Geo-Topology Research Unit'

PETER begins to open it with the crow bar.

INT. UNIVERSITY, GEO-TOPOLOGY RESEARCH UNIT - NIGHT 2. 0212

The door flies open and they burst in.

Long desk map drawers, maps on the wall, wonderful photographs from all over the world, computers.

HORST

Which machine?

There is a machine with a huge screen.

PETER

That'll be the one.

PETER sits down at it and turns it on. He takes the CD Rom from a pocket and slips it into the computer. Out of the corner of his eye, he sees HORST holding a gun, and turns on him.

PETER

Don't be a bloody idiot. Put that away.

INT. UNIVERSITY BUILDING - CORRIDOR - NIGHT 2. 0229

A SECURITY GUARD comes round the end of the corridor. He sees the gun in HORST's hand. The SECURITY GUARD freezes, backs away, then turns and runs. HORST is unaware.

INT. UNIVERSITY, GEO-TOPOLOGY RESEARCH UNIT - NIGHT 2.
0230

HORST is getting angry.

HORST
How much longer?

PETER
(Lost in concentration.)
How long ... is a piece ... of string ...

HORST
I don't trust you to do this, I have never
trusted you to do this ...

And an alarm goes off. PETER responds immediately.

PETER
Take the computers! Just the towers! They'll
think this is just a break-in ...

HORST hesitates for a moment then rips a computer tower from its wires and hands it to ANDREA. He is ripping another free.

ANDREA
What about you?

She looks at him. HORST has a computer tower in his arms.

HORST
Don't let us down.

He runs out.

ANDREA
They'll find you here.

PETER
Then I'll tell lies.

ANDREA
No.

PETER
This is my bit against the empire. Let me do

it.

She kisses him. She goes out of the room and the camera follows her ...

INT. UNIVERSITY BUILDING - CORRIDOR - NIGHT 2. 0232

The alarm sounding; PETER still concentrating on the computer.

ANDREA comes out of the door. The security man with a flashlight at the far end of the corridor shouts at her and HORST.

SECURITY MAN
Oi you!

She runs for it. The Security Man runs after her. As he passes the Geography IT door PETER steps out and smashes him across the throat then chops him on the back of the neck.

PETER and ANDREA - in crossed beams of light - stand for a brief moment, looking at each other. Then she turns and runs.

Peter turns. A SECOND SECURITY MAN is at the end of the corridor, looking at him. PETER points at him menacingly. The Second Security Man turns and runs. PETER steps back into the Geography room.

EXT. BUSHES ACROSS A POND NR UNIVERSITY - NIGHT 2. 0250

The campus is in the distance, lit up. ANDREA, ISTVAN and HORST crouch in the bushes. They have the stolen computer towers with them. In the distance there are sounds of police sirens.

HORST
They're calling in police. Look, he's not coming.

ISTVAN
(To Andrea.)
We have to go.

ANDREA
We can't leave Peter.

HORST
(The computer towers.)

What about these?

ISTVAN
Throw them in the canal.

ANDREA
He's a hero!

ISTVAN
The movement has no heroes.

She turns on him with a furious look.

INT. UNIVERSITY CORRIDOR - NIGHT 2. 0254

Armed police are at one end of the corridor. They shine a torch toward the still unconscious security man. The second security man is with them. A POLICEMAN raises a megaphone.

POLICEMAN
Armed police.

INT. UNIVERSITY, GEO-TOPOLOGY RESEARCH UNIT - NIGHT 2.
0255

POLICEMAN (O.S.)
Now don't let's have anyone else hurt. Let's
do this carefully. No need to rush.

PETER
(Turning off the computer. Low.)
Oh yes there is, you bastards.
(Loudly.)
I'm coming out!

INT. UNIVERSITY CORRIDOR - NIGHT 2. 0256

PETER comes out into the corridor slowly, his hands held up. But it goes wrong. The First Security Guard stirs. He grabs PETER's ankle. The policeman at the end of the corridor panics.

POLICEMAN
Hands above your head hands above your ...

And one of his colleagues throws a stun grenade. Everyone throws themselves to the ground, hands over their ears.

A moment - then the grenade goes off. PETER falls to the ground, hands pressed to his ears.

INT. THAMES HOUSE - HARRY'S OFFICE - DAY 3. 0658

HARRY, ZOE, TESSA, TOM just coming through the door.
TESSA is saying ...

TESSA
... Well I think I should do it!

TOM
Is he here yet?

HARRY
Special Branch just brought him in to the
basement.

TOM
Any idea where the girl is?

HARRY
No. Oh fuckadoole.

For JOOLS SIVITER is steaming toward the office. He enters without knocking.

JOOLS
Well now your star officer gets caught
stealing computers from a University! I'm
quiz master.

HARRY
Tom is quizzing him.

JOOLS
TOM? Tinkering Tom here is responsible for
this mess. If it's one of you, let it be
Tessa.

ZOE starts.

TESSA
A perspective from outside, Harry ...

HARRY
(Ignoring her.)
Jools til the day you and your Old Etonian
cronies get me the push this is my
department. Tom is quiz master.

JOOLS
I hope I have viewing rights.

HARRY
Be our guest.

TESSA storms out.

JOOLS
Lively this side of the river isn't it?

HARRY
Do you want him now or later?

TOM thinks just for a moment.

TOM
Right away.

INT. THAMES HOUSE - THE GRID - DAY 3. 0700

TOM is by the pods. He claps his hands.

TOM
Listen up everyone!

They are all ears.

TOM (CONT'D)
When our guest arrives no staring. He's a returning hero, right? Zoe, when he passes your station say hello, normal as you can.

He jumps off table and goes to the pods. A moment. Then PETER SALTER - still in black combat gear - approaches from the other side of the pods, flanked by two SPECIAL BRANCH HEAVIES. He comes through the pods.

TOM extends a hand.

TOM
Peter.

PETER
Tom?

Shakes. The pod closes, Special Branch men still behind it.

TOM

I thought we'd use Harry's office.

PETER

He's not here?

TOM

Some function. He was over the moon to hear you're out. He'll be here soon as he can.

FROM PETER'S POV: he looks across the Grid. His vision is a little blurred. There is a low but even ringing in his ears - we hear it.

GENERAL POV:

ZOE

Hello Peter.

PETER

Zoe.

She smiles. Not a crack. TOM and PETER have reached HARRY's office. TOM opens the door.

INT. THAMES HOUSE, MEETING ROOM - DAY 3. 0702

HARRY, JOOLS, TESSA watching intently as - on screens - TOM and PETER enter HARRY's office.

JOOLS

Bug your own office do you Harry?

HARRY

Just for special occasions.

ZOE slips in.

INT. THAMES HOUSE - HARRY'S OFFICE - DAY 3. 0703

TOM and PETER SALTER. They sit. Not with the desk between them.

TOM

Are you OK?

PETER

Yeah I'm OK, touch of tinnitus ... With the bang bangs.

TOM producing two glasses and a bottle of malt.

TOM

(Pouring.)

Well here we go, Harry's finest.

PETER

Not for me.

TOM

Anyway.

(Toasts him.)

A triumph.

PETER

You reckon?

TOM

Though you were so off piste you weren't even
on the mountain.

A little laugh. PETER is forced to laugh too. TOM sips.

TOM (CONT'D)

So let's do the details. Personnel, what
they're planning. It is the President's visit
they're going for?

A beat. PETER is trying to get his game plan together.
He's very wary of TOM's improvisations.

PETER

Yeah.

TOM

Where's their HQ?

PETER

They had me blind folded.

TOM

Any feelings?

PETER

I felt East Anglia.

TOM

East Anglia. Not much cover.

PETER
There were sheds ...

TOM
Aircraft hangers?

PETER
Could be.

TOM
Don't matter, we've got the girl. She'll tell us.

PETER very still.

FROM PETER'S POV: the slight blur, the tinnitus. TOM seems at a strange remove to him.

TOM
And cos of your cover, you went along with this ... Silly university stunt. What was the point - theft to raise funds?

GENERAL POV:

PETER
Right. They're broke.

The moment hangs.

TOM
Yeah, we picked the girl up. she got away from the University, but then did this really stupid thing. She hurt herself.

A beat.

PETER
How?

TOM
Broken ankle. Her comrades left her. By the canal.

PETER
They would.

TOM
Hard lot, are they?

PETER
They reckon so.

TOM
East Anglia?
(A beat.)
Shall I make a leap? You always taught me to
make leaps.

PETER
(Rattled.)
Be my guest ...

TOM
Wales.

There is the smallest flicker from PETER's eyes.

INT. THAMES HOUSE, MEETING ROOM - DAY 3. 0705

ZOE
(Punches the air - still a whisper though.)
Yes!

JOOLS
Was that a guess?

HARRY
(Blase.)
East Anglia's the opposite side of the
country to Wales.

INT. THAMES HOUSE - HARRY'S OFFICE - DAY 3. 0706

A pause. Then PETER pours a glass of whisky.

PETER
Have you just cracked me?

TOM
(Very softly.)
I don't know. You tell me.

PETER
Fuck you Tom Quinn.
(He downs the whisky.)
The old Cernwyth Army Range, North of the
Black Mountains. I trained there when it was
alive - the same faces, same places come
around. Cheeky though, eh? Anarchists holing
up on derelict MOD property. They're in

woodland that was called Red Alpha on the maps.

INT. THAMES HOUSE, MEETING ROOM - DAY 3. 0707

HARRY at once, pointing at ZOE.

HARRY
Go!

She's half out of the room already.

INT. THAMES HOUSE - HARRY'S OFFICE - DAY 3. 0708

PETER looks around. He sees ZOE crashing, running, half falling across the Grid. He laughs.

PETER
Do you really have Andrea?

TOM
Oh yes. Paddington Green nick. The Special Branch quiz masters are with her.

PETER
Those animals. I want her here. Now.

TOM
Sure.

He lifts a phone.

TOM
Bring Miss Chambers over to Thames House.

INT. THAMES HOUSE, MEETING ROOM - DAY 3. 0709

HARRY on the phone.

HARRY
Rightaway Tom.

Puts phone down.

JOOLS
Use the SAS attachment in Hereford. They've got a Chinook, they'll love something to do.

HARRY
(Already dialling again.)

Absolutely.

INT. THAMES HOUSE - HARRY'S OFFICE - DAY 3. 0710

TOM
So you walked.

PETER
Yeah.

TOM
(Low.)
You, of all people. Why, Peter?

PETER
Boredom. Crippling, chest tearing, bum
clenching boredom. With what the country's
become ... Boredom with buy, sell, image,
credit card Nirvana and nothing else. I mean
when the Soviet Union was crap you felt yeah,
we've got something. My Dad died for it.
Democracy. But now ... Nothing. It's all gone
... Dead. No one believes in anything
anymore. Then there was Andrea. This ... posh
girl, turning herself inside out. For what
she believed. The passion for a new life, it
tore her apart, run her ragged and nearly
bonkers but ... she was in good faith. I
always thought that about you, Tom. You are
in good faith.

TOM
And you threw everything away to go on a
little robbery for your new Anarchist faith?
It was a feint, wasn't it. What were you
doing there, Peter? In a Geography
Department?

PETER
When Andrea's here I'll tell you.

They look at each other. TOM gives nothing away. But
PETER reads him right.

PETER (CONT'D)
She will be here.
(a beat)
She won't. Because you don't have her.

TOM
I...

PETER
The old tricks are the best, eh?

TOM
You trained me.

PETER
You bastard...

The tinnitus is worsening. PETER holds his head.

TOM
Peter. Come back to us. You know we don't
burn our own. You'll be given a desk job for
a while, something decently meaningless. Then
retirement, pension, the perks. You can be
with Andrea.

It has become very intimate between them.

PETER
She got back to Wales?

TOM
We assume so. Peter, don't make us crucify
you.

PETER
I've got to go to the bog.

TOM
Sure.

Stands.

INT. THAMES HOUSE - THE GRID - DAY 3. 0712

TOM and PETER make their way to the men's loo.
Surreptitious eyes follow them.

INT. THAMES HOUSE - GENT'S LOO - DAY 3. 0714

PETER and TOM enter.

PETER goes into a stall. He tries to close the door - TOM
stops him and keeps it open.

TOM

Peter. I still respect you. I want to keep that.

PETER

You won't put me out to grass, will you? There'll be no dream retirement cottage with garden, Andrea picking roses in a see-through chiffon dress. Don't kid me, Tom. There's only one future for me. To go back in the field. As a double agent, betraying her, her friends, their contacts... I'd be deadly for them.

TOM

No disgrace. You'd be serving your country.

PETER

I think that's what she's doing. Forgive me, Tom. I'm with her world, not yours. I won't betray her.

A beat. TOM is tense, he can't read what PETER is going to do - but he senses something is coming.

PETER

Do you mind if I ask you a personal question?

TOM

What?

PETER

Would you give your life to protect what you believe in?

A silence.

PETER looks at him. There is a wild, almost watery look in his eyes.

PETER

I would.

TOM is moving but he is a fraction too late. PETER smashes his forearm across TOM's throat.

TOM goes crashing to the floor, clutching at his windpipe, unable to make a sound.

TOM'S POV LEVEL WITH THE FLOOR: PETER is taking off his trousers very fast in the cubicle.

TOM manages to let out a cry.

GENERAL POV: Men bursting into the loo.

PETER has hanged himself in the cubicle, a trouser leg as a rope attached the cistern's pipe, jumping to break his neck.

TOM lets out a terrible cry of mourning, reaching out to PETER.

INT. THAMES HOUSE - THE GRID - DAY 3. 1829

HARRY, JOOLS, TOM. HARRY speaking.

HARRY

We know the terrible cost the Service can
wreak on all of us. And how the strongest can
be proved weak because of its demands. There
but for the grace of God go all of us.

At TOM's station. ZOE is looking at her computer screen,
and whispering to DANNY, over HARRY's speech.

ZOE

(whispering)

Why bust into a geography Department in a
University, and kill yourself for it?

DANNY

(whispering)

Geography. Names of towns, rivers, valleys
and hills ... It's mad.

HARRY

But don't lose sight of the fact this was an
extraordinary operation and a great success.
An entire and potentially dangerous extremist
group, stopped in its tracks. Its leader
facing extradition. Prosecutions at home. And
a point to the public very well made. Very,
very well done.

Claps on the grid but the mood is still uncertain.

HARRY (CONT'D)

Now Jools Siviter will eat his hat.

Laughs.

JOOLS

Well little sisters ... Big sister says ... A
wake for Peter Salter. Free drinks on
Vauxhall Cross, upstairs at the George Head.
Then we can all go out with clear heads
tomorrow to welcome the President of the
United States to our shores. Unmolested by
assorted euro-anarchists.

Cheers.

DANNY

Please. Tom.

TOM

Nope.

DANNY

How long have I got to suffer?

TOM

Til Harry pronounces you reformed.

DANNY

Ooooooh ...

INT. THAMES HOUSE, TRAINING ROOM - NIGHT 3. 2011

Bored clerks, very young, cleaners, office workers,
listening to DANNY.

DANNY

So. What are the three aims of the service?

No one puts a hand up.

DANNY

Folks, don't do this to me.

CHEEKY GIRL NO 1

Tell us what really goes on up there on the
Grid, Danny.

VOICES

Yeah yeah.

DANNY

Well. Well I tell you one scam an agent was
into. Setting his own credit card ratings.

Impressed 'wows.'

CHEEKY GIRL NO 2
Did they catch him?

DANNY
Well, they thought they had.

CHEEKY GIRL NO 1
Was it you Danny?

CHEEKY GIRL NO 2
Fly away with me, Danny.

Giggles.

DANNY
Don't be cheeky. The three aims of the
service are ...

He stops. Stunned by something. Then he rushes from the
room, leaving the students stunned.

INT. THAMES HOUSE - THE GRID - NIGHT 3. 2014

The grid is empty but for ZOE still before the computer.
And DANNY - who is crashing past chairs and desks to get
to her, shouting.

DANNY
I want to fly away! River deep, mountain
high! ... Fly away!

ZOE looks at him as if he is mad.

DANNY (CONT'D)
I know what Peter Salter was up to.
Geography, hills and valleys ... National
Ordnance Survey. And the Survey's computers
...

ZOE
Oh God. Air Traffic Control.

DANNY
RIGHT! They supply Air Traffic Control with
information about the height of aircraft

flight paths, above hills, valleys ...

ZOE

You can't hack into Air Traffic control, the only way's direct to the mainframe ...

DANNY

Zoe, in the Geography Department, they've got PHD's working on the Ordnance Survey ... it's a way in ...

He grabs a phone.

DANNY

I know what they're going to do.

INT. LIVING ROOM - TOM'S FLAT - NIGHT 3. 2015

TOM lets himself in. He feels his neck. ELLIE is watching Newsnight.

His mobile rings.

DANNY (ON PHONE)

Tom ...

TOM

No ...

He listens for a moment. Then the world goes weird around him.

TOM

Air Traffic control?

INT. THAMES HOUSE - THE GRID - NIGHT 3. 2016

DANNY

He's put a virus in the mainframe. It'll down the system. And the President lands at Brize Norton four hours from now ...

INT. HALL - TOM'S FLAT - NIGHT 3. 2017

TOM

OK OK! Let's meet for a drink ...

He rings off and stands there, legs apart, trousers crumpled, stunned by the revelation.

In the living room ELLIE exclaims:

ELLIE (O.S.)
My God!

INT. LIVING ROOM - TOM'S FLAT - NIGHT 3. 2018

He pushes the door open. She is watching Newsnight. There are pictures of aircraft, President Bush, Heathrow Terminals in a montage. The drone of the commentary can't be heard.

ELLIE
Hey Tom! Seen the news? Air Traffic control's gone down. Bush is having to land in Paris and come by train.

TOM
What do they say happened?

ELLIE
Some obscure technical problem ... The country's falling to bits.

She turns off the TV.

ELLIE (CONT'D)
How was your day?

TOM
A man, who believed in a cause, killed himself for love. Totally pointless.

ELLIE is shocked by his bitter tone. She stares at him.

And the telephone rings.

Black screen.

END OF EPISODE