



Seri es One

Epi sode Fi ve

By

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EXT. A DESERT IN THE MIDDLE EAST - NIGHT 2210

Pitch black night. The spitting fire of six automatic weapons blazes into the night. Men are laughing, hysterical with delight.

CLOSE UP: a cigar lighter flares. The face of SERGAI LERMOV - in arabic clothes - lighting a cigar. He is grinning. He turns.

From his POV: A magnificent desert tent. It belongs to a prince. From within there is the low, yellow glow of lamps.

LERMOV shouts to the tent.

LERMOV

Wilder! Maynard! Join the fun!

INT. TENT IN THE DESERT - NIGHT 2211

The tent is a luxurious mix of traditional and ultra modern. The lamps are state of the art, battery driven. They throw romantic shadows. A fire burns in the centre. There is a computer with a satellite dish turned to the roof.

A servant is moving about arranging dishes of food before cushions.

Two Englishmen recline on cushions: HAMPTON WILDER and DICK MAYNARD.

HAMPTON WILDER - tall, slightly stooping, a mandarin manner, very aware of his long hands, doe eyes that give nothing away, a mouth that often has a little smile that may be read as sardonic ... His enemies hate that smile.

DICK MAYNARD - fifty, not tall, fit with chunky shoulders, sandy haired, of a fair complexion with an open fresh face. He stands like a boxer; he has the Jack Kennedy habit of touching the middle button of his jacket. The immediate impression is of a warm, sound, intelligent man. There is Yorkshire in his voice, smoothed by education.

MAYNARD is in a suit.

WILDER is wreathed in Arabic clothing.

LERMOV (O.S.)
Wilder, Maynard!

MAYNARD
Our Russian friend is off his head. Where did
the Sheikh get hold of him?

WILDER
His Highness chooses his friends carefully.
But once chosen, they find they're treated
very well indeed.

He looks at two young men and two young women who are
sitting in the corner of the tent, grinning and smirking
at them. MAYNARD - sheepishly - is enjoying himself.

MAYNARD
If certain colleagues in my party could see
this! ...

WILDER
My lot have killjoys too. I find it best
simply to lie about fun.

MAYNARD
Yes ...

MAYNARD is having difficulty breaking eye contact with
one of the young women.

MAYNARD (CONT'D)
Though, Hampton, I do have the feeling
something else is expected of us.

WILDER
People like us always raise expectations,
Richard.
(Low.)
There's a skill in knowing how to answer
them.

A beat. They are close. MAYNARD is looking at him. Then
he smiles.

And into the tent come men carrying weapons, led by the
SHEIKH - a large energetic man - LERMOV at his wide.

WILDER (CONT'D)
Your Highness, all to your liking?

SHEIKH

A wonder. A British weapon that works.

All laugh, too loudly. The SHEIKH shakes hands with WILDER then with MAYNARD. MAYNARD shakes with LERMOV.

LERMOV

You are enjoying the desert?

MAYNARD

Yes.

LERMOV

It has much to offer.

As he does so one of the young men takes a photograph with a flash camera.

LERMOV clicks his fingers and holds out his hands. The two boys go to him and take his hands, smiling. There is a great expectation in the tent.

LERMOV (CONT'D)

Your Highness, Gentlemen, shall we ...?

WILDER stands. MAYNARD does not know what to do.

WILDER

That's for you.

He nods at the girls.

All the other men and the boys go out of the tent. Laughter in the dark outside. MAYNARD looks at the girls - who smile.

CAPTION: 'NINE YEARS LATER.'

EXT. OUTSIDE AN OPEN PRISON - DAY 1. 1109

Flat countryside. A sunny day. An open prison. A driveway off a country road. Steel fencing. A pale blue sign: 'H.M. Prison Sidham.'

Press are waiting at the gates. A big turn out: some are on ladders with their cameras. One looks at his watch. Police are waiting.

We see that DANNY is standing at the back of the media scrum. He turns away and whispers to his pal.

DANNY

No show yet.

Go to a TV news team from the BBC. The 1ST BBC MAN, with a news camera, is up a ladder.

BBC WOMAN

(Looks at her watch.)

What's keeping him?

BBC MAN

Paying the Governor his backhander.

Stale laughter.

Figures can be seen through the metal gates. A tall man - it's HAMPTON WILDER - is shaking hands with others, obviously Prison Officers. They laugh at something WILDER says. Obviously he's been a popular prisoner.

BBC WOMAN

Where's ITN?

BBC MAN

(Looking over the heads.)

Ten feet to your right.

The press surge forward. In the scrum the BBC WOMAN kicks and trips another woman. The ITN woman goes down with a cry.

BBC MAN (CONT'D)

Result!

Police hold them back, but the situation is immediately out of control. The BBC WOMAN fights toward the front.

DANNY

(At the back. Into his lapel.)

Go go go!

He plunges into the scrum.

The BBC WOMAN is at the front. A smiling HAMPTON WILDER approaches her.

The Press are calling out.

PRESS VOICES

Hampton! Hampton! Hampton? Hampton look at me! Hampton!

DANNY

Come on come on!

A car is pressing forward.

BBC WOMAN

(Jostled, gets her question out.)

Mr. Wilder, what are you going to do now?

WILDER's immense self-confidence is masked by a humble manner but it still shows through.

WILDER

I want to apologise. I let down my
colleagues, my friends, my ...

(A hesitation. Tears?)

... My country. The pleasures of life
overwhelmed me. I abused the sacred trust of
my high office. I lied, I stole public money,
and I have now paid for that mistake.

BBC WOMAN

Mr Wilder. BBC Television.

WILDER

Ah old friends.

BBC WOMAN

Was the real reason for your conviction
illegal arm sales when you were Minister ...

WILDER has turned away and speaks over her.

WILDER

I now go into private life. The one shining
thing for me, from my time in prison, is to
have found that the Lord Jesus is my saviour.

He moves forward into the ruck.

BBC MAN

(To the BBC WOMAN.)

What are you trying to do?

BBC WOMAN

Get at the truth? 'Truth?'

BBC MAN

Oh that.

WILDER

Thank you all so very much.

DANNY's got to HAMPTON WILDER.

DANNY

Mr. Wilder Sir, in the back.

DANNY opens the back door and WILDER gets into the car. Then he gets into the car shouting 'Go! Go!'

BBC WOMAN

What's going on?

BBC MAN

Must have sold his story to a tabloid. Now, no doubt, 'on his way to a secret location.'

ESTABLISHING - THAMES HOUSE EXTERIOR - DAY 1. 1141

INT. UNDERGROUND CARPARK BENEATH THAMES HOUSE - DAY 1.
1142

The car pulls up with a screech of tyres. The doors are opened. DANNY gets out quickly. To his lapel.

DANNY

We are in. Close the carpark. Number 1 here?

WILDER gets out of the car. HARRY is walking towards him, TESSA a step behind him.

WILDER

Well hello Harry.

HARRY

Hello Hampton. This better be about something big.

WILDER

How about the fall of the Government?

WILDER looks around at the grim surroundings. A look of fear on his face.

Close up on his face. FREEZE.

CREDITS.

INT. UNDERGROUND CARPARK BENEATH THAMES HOUSE - DAY 1.
1145

There is a table with a white cloth, champagne bucket and three glasses upon it. HARRY pushes by.

TESSA is sitting at the table. TOM is standing in a corner, hands in his pockets. It's all deliberately arranged to unnerve WILDER.

WILDER
And you are ...

TESSA does not smile or offer her hand. TOM stares back.

HARRY
I thought we'd talk somewhere congenial.

He gestures towards the table.

WILDER
Good Lord.

TOM
Champagne?

WILDER jerks his head toward TOM.

Why not?

TOM opening the bottle.

HARRY
No doubt you see through all this.

WILDER
You're poisoning me?

HARRY
It's a new interrogation technique. To disorientate the subject. What do you think of it so far?

But it is getting to WILDER.

WILDER
I am not here for an interrogation. I am here at my own request. I think I'll go.

WILDER realises that, threateningly, DANNY is standing close behind his shoulder.

TESSA

You must realise that you remain a Category A security risk.

WILDER

(Straight into her face.)
Oh how I've missed tough women.

1-0 to WILDER. TESSA is infuriated.

TOM has opened the champagne and has poured out three glasses.

WILDER (CONT'D)

Thank you very much.

Taking the glass WILDER looks up at a CCTV camera in the corner. Trained on the table. He smiles wryly to himself and sips. He closes his eyes with pleasure as the first alcohol for a long time hits him.

HARRY

(To DANNY.)
Thank you number 9.

DANNY

Oh. Right. Yeah.

He turns on his heel and goes to the staircase.

WILDER

You call each other by numbers?

HARRY

It's the latest fad. Some youth in an Armani suit advising the Joint Intelligence Committee.

Smiles. The smiles die. WILDER suddenly looks at TOM, who is stony-faced.

WILDER

I don't want him here.

HARRY

He's just a bit of muscle in case you ...
(To TOM.)

Thank you we can pour from now on.

TOM
Yes Sir.

TOM gives a little bow and turns away. WILDER puts his glass on the table.

WILDER
Before we talk seriously, would you mind if we joined in a moment of prayer?

TESSA
You're joking.

HARRY
(Ignoring TESSA.)
Will you do the honours?

WILDER
Of course.

HARRY and WILDER hold their hands together and close their eyes. HARRY gives a daggered glance at TESSA, who - furious at all this - puts her hands together and closes her eyes.

WILDER (CONT'D)
Lord of all who sees all, look down this day upon ...

INT. THAMES HOUSE - CORRIDOR - DAY 1. 1147

DANNY runs through swing doors.

INT. THE GRID - TOM'S STATION - DAY 1. 1148

ZOE is at her desk. She has a listening device in her ear. DANNY approaches at speed.

ZOE
Odd having the greatest living shit in your basement.

DANNY
Harry's gone overboard after that pysche ops seminar on disorientation effects.
What are they doing?

ZOE
Praying.

INT. UNDERGROUND CARPARK BENEATH THAMES HOUSE - DAY 1.
1150

WILDER
Amen.

HARRY
Thank you for that, Hampton. Now could you
possibly tell us why you want to see us?

WILDER
You don't think I'm sincere.

HARRY
By their fruits ye shall know them.

WILDER
Profound, for a spook.

HARRY
Jesus said it.

WILDER
Matthew chapter seven verse twenty.

HARRY
I am beginning to lose patience.

WILDER
My trial was a deal with the Government, of
course. If I shut up and went down for
embezzlement, I wouldn't be prosecuted for
treason. But once in what is laughably called
the prison 'system', I was ... How shall I
put this ... Overcome with a wholesome,
burning hatred for all the hypocrites who
couldn't get enough of me when I was the
rising star, and who wouldn't come near me
when I fell.
So I wrote my memoirs.
(A beat.)
Very full, very frank memoirs.

TESSA
How were you able to do that?

WILDER
Oh everything is possible in prison, number
...?

The stony look from TESSA.

WILDER (CONT'D)

(To HARRY.)

It's a matter of distributing favours and threats. Very like running a Government Department.

HARRY

And the memoirs tell ...?

WILDER

Everything. Oh the parties, who slept with who and that kind of thing. But at a more profound level I wrote oh ...

(A casual air.)

How I tried to arrange another super gun for Iraq, dealing through a Dutch intermediary

...

TESSA

Another ...

WILDER

... didn't work out. But a lot did. Trade is trade. Backstreet designer trainers, sold off the back of a lorry, uranium-tipped anti-tank missiles sold on the sly to a middle east customer, smuggled out with a legit cargo ... What's the difference? The illegal trade in arms is worth millions for this country. A blind eye is turned in all kinds of corners. And of course my main client was the Royal family of the Confederated Gulf States.

HARRY is alarmed. It makes him very cool.

HARRY

You wrote about Sheik Rasul?

WILDER

Oh yes, a friend of Britain in a sea of fundamentalist Islam? He can do no wrong - we sell arms to him officially. All I did was slip him the hard stuff under the counter.

HARRY

For a fat commission.

WILDER

(Ignores that.)

A great host, you know.
In my memoirs I recount ... Rather well I
think ... how one beautiful night in the
desert, I corrupted a fellow British
politician into the Sheikh's service.

(A beat.)

Ask me who.

HARRY

Who?

WILDER

Richard Maynard.

It's a bombshell. WILDER savours the moment.

WILDER (CONT'D)

Oh yes. He was like an overripe peach,
falling open.

(A gesture with his hands.)

Squelch.

TESSA

Dick Maynard is one of the most respected men
in Parliament.

WILDER

He's the Prime Minister's favourite in the
Government certainly, the bosom friend, but
respected? Most of his party think he's a
sanctimonious shit.

TESSA

This is just vile slander ...

HARRY

Yes thank you Tessa.

WILDER

(Turns to TESSA.)

Tessa? Tess? Thomas Hardy's heroine? She knew
the world was rotten fruit.

HARRY

What exactly did you write about golden boy,
Richard Maynard?

WILDER

How he continues my work. How he works hand
in glove with the Sheikh's Mr Fixit. A
Russian named Sergai Lermov. Ex KGB. Do you

know him?

They do. They are stony-faced.

INT. THE GRID - DAY 1. 1152

TOM is now upstairs with the team. ZOE and DANNY are listening in.

DANNY

Lermov? That bucket of filth?

TOM

What was A section's last report on him?

ZOE

He got back from a trip to Amsterdam three days ago.

INT. UNDERGROUND CARPARK - DAY 1. 1153

WILDER is enjoying himself. TESSA and HARRY have regrouped.

TESSA

If you want revenge, why tell us this? Why not publish?

WILDER

And be damned? Yes, that was my plan. I am single, I am childless, I have only myself to ruin. So I hid the manuscript. I was to come out of gaol, go abroad, publish it in France, Holland? Make a second fortune in this life.

(A beat.)

But as my sentence wore on I ... Will you understand this? No you won't. Christ began to work in me ...

TESSA looks up to the ceiling - 'oh spare me this ...'

WILDER (CONT'D)

I wrestled with Him. Then, five weeks ago, I let Him into my life. And now I bitterly repent writing the book.

HARRY

Then why didn't you burn it?

WILDER
I couldn't.

HARRY
Why not?

WILDER
I went to its hiding place but it had gone.

HARRY
Gone?

WILDER
It may come as a surprise to you that prisons
are full of thieves.

HARRY
Did you report this to the Governor?

WILDER
Don't be absurd.

HARRY
You could have asked to see us when this
happened.

WILDER
I had to stay on the right side of cons. I
couldn't have anything looking like filth
near me. Particularly MI5 filth. This is the
first opportunity. I am doing my duty. I'm
asking you to find it and destroy it.

TESSA
What you wrote. Is it true?

There is a moment of watchfulness from WILDER.

WILDER
Oh yes.
(Very serious.)
Illegal arms dealing in my day was an almost
innocent activity. But now ... Weapons sold
by a Cabinet Minister, reaching terrorist
groups, being turned back on the country of
manufacture? Who could bear the scandal? The
Government would fall. And would America ever
trust us again? It's for Downing Street to
deal with Maynard, privately. Do not let my
wretched scribblings wreck my country.

HARRY is thinking 'he's good, he's very good.'

HARRY

So. Where in the prison did you hide this
political neutron bomb?

WILDER

(Sipping champagne again.)
I have become a keen gardener.

EXT. INSIDE SIDHAM OPEN PRISON - DAY 1. 1301

A large rose bed. Police tape is all around it. PRISON
OFFICERS are digging up the roses one by one. TOM and
DANNY are supervising.

A rose bush is pulled out of the earth. There is a
plastic bag buried beneath it.

DANNY

I think we've ...

He holds up a plastic bag.

TOM goes to him, takes the bag. He's wearing gloves. He
brushes dirt from the plastic. He opens it and takes out
a large slab of dope.

SENIOR PRISON OFFICER

Jesus Christ!

DANNY

That what I think it is?

A Prisoner with a wheelbarrow sees this, slams his wheel
barrow down.

PRISONER

Anyone for a spliff?

The sound of laughter and shouts throughout the prison.

SENIOR PRISON OFFICER

(To two officers.)

Miles! Basset! Return all prisoners to rooms.

The two Prison officers run off towards the buildings.

INT. HARRY'S OFFICE - DAY 1. 1305

ZOE is laying photographs before HARRY. She has a medium file and a very fat file.

A photograph: WILDER and MAYNARD shaking hands with a robed figure. Smiles all round.

ZOE

Hampton Wilder and Richard Maynard did go on a visit to the Confederated Gulf States nine years ago. It was a general goodwill business trip, cross party. It sealed the delivery of some British small arms, nothing spectacular. And there was a night in the desert.

A photograph. It shows the moment already seen in the tent: MAYNARD shaking hands with the SHEIKH. HARRY peers at it.

ZOE (CONT'D)

Maynard's file. And Wilders.

She puts the file down on his desk but has not finished. There are three more for WILDER she unloads from a box.

HARRY stares at the pile with immense weariness.

She gives him a chit to sign.

ZOE (CONT'D)

Sign please.

HARRY signs but looks up when ZOE goes into a spiel by rote.

ZOE (CONT'D)

No files are to be left unattended on desks. All files are to be locked away in lockers at the end of the day. Registry is to be informed if files are to be retained more than twenty-four hours.

HARRY stares at her. ZOE goes bright red.

ZOE (CONT'D)

Sorry, it's the new security clamp down. We have to ... Say that. To each other.

HARRY

(The ghost of a sigh.)

Yes we do.

(Signing the chit.)

You know you are one of the brightest and the best.

ZOE is very embarrassed by this.

ZOE
I ...

HARRY
It can be hard to bear.

She hesitates, unable to say anything. Then she turns to go.

EXT. INSIDE SIDHAM OPEN PRISON - DAY 1. 1307

The rosebed is now fully dug up. DANNY pulls out a cloth from beneath the last rosebush. Unravels it. It contains a ferocious looking hunting knife.

TOM is getting really browned off.

TOM
Officer Blunden.

The Senior Prison Officer approaches.

TOM (CONT'D)
Another little something for you.

The Senior Prison Officer takes the knife, both hands, with bad grace.

TOM (CONT'D)
Shouldn't you wear gloves? That's evidence.

The Senior Prison Officer is embarrassed, he tries to hold the knife by its end, then he takes out a crumpled tissue from his pocket.

SENIOR PRISON OFFICER
Going to put the roses back now, 'Sir'?

TOM does not even try to hide his anger.

TOM
Did you or other Prison Officers know what was buried here?

SENIOR PRISON OFFICER
It's no big deal, just prison bits and pieces

...

TOM

This is an area of importance to national security. Special Branch will supervise. Now I want to see the Governor.

SENIOR PRISON OFFICER

(A touch of fear.)

Right.

INT. GRID - DAY 1. 1807

ZOE is going home. She is locking papers in her locker. She turns. TESSA waylays her. Big smile.

TESSA

Everything OK?

ZOE

Fine.

TESSA

(Low.)

The money from that agent of mine, is it safe?

ZOE

You mean the agent that doesn't exist?

ZOE looks around. She is horrified this conversation is happening in the middle of the grid.

TESSA

It's a deep operation, Zoe.

ZOE

Right.

TESSA

Don't interfere with it, that's all.

ZOE

The money's safe.

TESSA

Oh! You haven't spent it yet?

Smiles again and sweeps off towards the corridor.

ZOE is cowed. She turns for a moment toward HARRY's office but sees that it is empty. She turns and walks hurriedly towards the pods.

INT. THE GRID - CORRIDOR - DAY 1. 1810

HARRY and TESSA passing.

TESSA

Any result from the rose bed?

HARRY

Dope, five knives, and a collection of pornographic videos. No deadly memoirs.

TESSA

That's because they don't exist.

HARRY

Why so sure?

TESSA

Because Hampton Wilder is a liar.

HARRY is taken back by her fervour.

HARRY

He got under your skin, didn't he.

TESSA finds her feeling difficult to describe.

TESSA

There's a sense of ... evil about him.

HARRY

(Not taking her seriously.)

MI5 doesn't 'do' evil. Just treachery, treason and armageddon.

TESSA

The man lies as naturally as the rest of us breathe. Oh what the hell.

She turns to go.

HARRY

You don't get it Tessa.

TESSA

Get what?

HARRY

It's not a question of whether Wilder's memoirs are telling the truth about Richard Maynard, or even if they exist. It's about the damage the very idea of them can do. Scandal works like that.

TESSA

Well then Wilder's way ahead. He's got us running around, digging up prison gardens and fingering the Prime Minister's best friend.

HARRY

So what do you suggest we do? Ignore the whole thing? We have to check Maynard out.

TESSA

(A beat.)

Yes I can see that.

HARRY

There's a routine Ministry of Defence briefing tomorrow. I've moved heaven and earth to get Maynard along. I want you to sit in, stroke him, see if he meows.

TESSA

Right.

HARRY hurries flipping through a swing door. TESSA turns away, a flicker of tension.

INT. OUTSIDE TOM'S FLAT - NIGHT 1. 1924

TOM arrives home. He's exhausted. He collects himself then opens the door, calling out ...

TOM

Ellie?

He slips his coat off. His shirt is smeared with dirt from digging up the rose bushes.

And MARK HODD walks out of the kitchen. He's fit, shorter than TOM, sun tanned. Gold at his throat.

TOM makes an involuntary movement as if he's going to hit him. But MAISIE steps from behind MARK.

MAISIE

This is my Daddy.

MARK stares at TOM's dirty shirt. TOM swirls the jacket and puts it back on - a single movement. TOM holds out his hand.

TOM

Matthew Archer.

MARK does not shake hands.

MAISIE

Hello Tom.

MAISIE is standing in the kitchen door. ELLIE is behind her. MARK is patronising.

MARK

Oh yeah the man who fiddles with computers.

TOM

Right. And you're the oilman ex? Just back from the Gulf?

MARK

Glamorous part of the world.

(Over TOM's shoulder.)

You should come out there, Ellie.

MARK has got right up TOM's nose.

TOM

Gushes, oil, doesn't it? Like you gushed promises to Ellie.

MARK

(Squaring up to TOM.)

Don't do this in front of my kid.

TOM

You haven't been 'in front of' your kid for two years!

ELLIE

Maisie go and do a drawing.

MAISIE

A drawing of what?

MARK

Go on cupcake do Mummy a drawing.

MAISIE

I'll do it with a THICK crayon.

And she skips off into her room.

TOM

Cupcake?

MARK instinctively makes a move to hit TOM who steps back, expertly.

ELLIE

Don't Mark, he could hurt you!

MARK

Who the hell are you?

TOM

A man in love with the woman you walked out on.

ELLIE

Mark just go.

He waits a moment, then moves to leave.

MARK

I'm warning you, chummy.

TOM

Thank you very much.

MARK

(To ELLIE.)

Ring me?

ELLIE looks away. MARK looks from one to other. Then he goes.

EXT. OUTSIDE TOM'S FLAT AND STREET - NIGHT 1. 1926

The furious MARK stumbles out of the door.

He walks away then has a thought. He turns back and looks at TOM's car. He looks at the number plate. He takes a pen out and scribbles the number on his wrist.

INT. TOM'S FLAT - NIGHT 1. 1932

TOM and ELLIE are now in the middle of a blazing row.

ELLIE

But you said your name was Matthew!

TOM

It was a slip of the tongue.

ELLIE

No. It comes out of what's wrong. Your bloody job.

TOM

So I lied to him! The man's obviously a jerk.

ELLIE

Oh you make moral judgements about whom you lie to, do you? Well what if you decide I'm a jerk?

TOM

I love you.

ELLIE

Oh great! So I know you tell me the truth because we sleep together. Terrific.

TOM

Look ... I hardly know what my name is myself sometimes.

ELLIE

Well boo hoo, poor you. And poor me. And poor Maisie.

She turns away and is weeping.

TOM

I ...

ELLIE

Don't say anything. Because ... Right now ... Anything you say will be wrong.

She calms herself. She does not turn back to him. She is hanging on to the cold inside her to make her decision.

ELLIE (CONT'D)

Maisie and I are going to Di's old flat.

TOM
Where?

ELLIE
Di's flat.

TOM
You can't leave. You won't be secure.

ELLIE
If the door's dodgy I'll get a deadlock put
...

TOM
(under his breath)
No you might not be safe because of me.

She stares at him.

ELLIE
Safe? Oh my God. What are you saying?

TOM is really upset by having to say this.

TOM
In the service dependents can be at risk.

ELLIE
Risk?

TOM
I'm talking generally, I ...

ELLIE
What do you mean, once someone's lived with a
spy they can't leave, for reasons of national
security?

TOM
There is a risk. It's real. It's why the
service doesn't like mixed affairs.

ELLIE
What?

TOM
MI5 Officers sleeping with ... Real people.

ELLIE
Oh they want you to sleep with each other!

Well you'd better go and get yourself a little Mata Hari the job approves of. 'Dependents at risk,' 'mixed affairs'. Don't you realise how horrible these things sound?

He can't go on before her hostile stare. He knows he's blown it. She leaves his POV.

ELLIE (CONT'D)

I can't be part of your world, I can't. Maisie and I will move our things.

TOM

This is so unfair.

ELLIE

Do you mean to me, or to you?

He closes his eyes.

EXT. STREET - NIGHT 2. 1935 (FORMERLY SCENE 56)

MARK HODD rings a number on his mobile phone, walking along.

MARK

Brian. It's Mark Hodd. ... Yeah! Back in the land of the living ... Listen Brian, I want to pull a favour off you. A number ... You are brilliant. It's a Vauhall Vectra, the number's ...

He looks at his wrist.

INT. THE GRID - DAY 2. 0959

HARRY is making his way toward the pods. He calls out.

HARRY

Tessa!

ZOE watches TESSA hurry to the pods.

RICHARD MAYNARD comes through. Departmental officials, two women and two men, are behind him.

ZOE watches HARRY and TESSA as introductions are made. She gets up and goes.

Over to the Ministerial group.

HARRY (CONT'D)

And this is Tessa Phillips.

MAYNARD

How do you do, Miss Phillips.

TESSA

Very well, thank you Minister.

Obviously they've not met.

MAYNARD

Well Harry, haven't been briefed in the holy
of holies before.

HARRY

Surely you've been to Thames House?

MAYNARD

Never. Just looks like an office. I s'pose
it's all in the mind, secrecy.

HARRY

Absolutely. Minister, shall we ...

INT. GRID - MEETING ROOM - DAY 2. 1003

The Ministry of Defence delegation in the meeting room,
settling down. HARRY is there. ZOE is busying herself
with notes at the top of the table. There is a slide
projector.

ZOE

This is a briefing about the illegal sale of
battlefield weapons out of this country.
We're very eager to have interdepartmental
input on this, so I'd like to thank the
Minister for being here. Now I would like all
of us to look at this man. Sergai Lermov.

To MAYNARD. Not a flicker on his face.

ZOE (CONT'D)

Ex Cultural Attache at the Russian Embassy.
That is ex-KGB.

HARRY

Yes, where are all the old comrades now eh?

A rustle of amusement.

HARRY (CONT'D)

Well some of them like Mr Lermov have become powerful men. He has moved around the world, but at present is resident in London. He works for a charity called Hope for Chechnya. Which is trying to get food and medicine to that wretched part of the planet ... no doubt wrapped up in the odd rocket grenade launcher.

He flicks through, fast, without comment, a slew of appalling scenes of destruction and suffering in Grozny. Back to LERMOV's face.

HARRY (CONT'D)

Forgive that. But sometimes you have to remind yourself of the reality you're dealing with.

ZOE

(Glance at HARRY, gets a nod.)

Mr. Lermov is not only an arms dealer, but also a spy. We have had him under surveillance for some months. We believe he is feeding information about Chechnyan contacts back to the Sluzhba Vneshney Razvedki. SVR, Russian Foreign Intelligence Service.

HARRY

Old secret policemen never die, they simply change their acronyms.

A rustle of uneasy of laughter.

MAYNARD

What's this man's immigration status?

HARRY

Oh we can throw him out anytime.

MAYNARD

Why don't we?

HARRY

Because he is also a middle man for a gun running cartel. Run out of the Middle East, the Confederated Gulf States. A country we are friendly with.

MAYNARD
Indeed.

No sign of a crack in MAYNARD at all. HARRY clicks off the image on the screen.

HARRY
What we need Minister is to liaise closely.
It would help us greatly if you could
authorise a thorough audit of all weapons
stocks.

MAYNARD
Massive task ...

HARRY
We suspect weapons have been stolen and sold
abroad through this man.

MAYNARD
Dear God. Of course we will co-operate fully.

HARRY
Thank you. Well, that concludes things.

MAYNARD
Then on behalf of my colleagues I must thank
you for this briefing, so reassuringly
alarming.

Polite laughter.

HARRY
Thank you again, Minister.

Meeting breaking up. MAYNARD, confidentially to HARRY.

MAYNARD
I think I met him.

HARRY
You met ...

CONTINUOUS

INT. THE GRID - DAY 2. 1008

They have come out of the meeting room.

MAYNARD
Lermov. On a trip a few years ago. Unsavory

bastard I thought. I told MI6 of course.

HARRY
Of course.

HARRY smiles. MAYNARD's comments seem wholly innocent.

TESSA
Would you like a personal tour of the more
sensitive areas of Thames House?

MAYNARD
That would be exciting.

ZOE has reached her station. She looks back, eyes on
TESSA who is shaking hands with the officials.

TESSA and MAYNARD make for the double doors leading to
the corridor.

CONTINUOUS

INT. THAMES HOUSE - CORRIDOR - DAY 2. 1010

TESSA and MAYNARD walking. A polite, conversational tone.

TESSA
There are cameras.

MAYNARD looks about.

MAYNARD
Where?

TESSA
Tiny, state of the art. See? It's a new
security drive. Since the war on terrorism
began there's been much more money for
everything.

MAYNARD
(Neutral.)
Yes.

TESSA
It's not perfect. There's a dead spot just
beyond these doors.

MAYNARD
(Lightly.)

Dear oh dear.

They are going through the doors ...

CONTINUOUS

INT. THAMES HOUSE - BEYOND CORRIDOR DOORS - DAY 2. 1011

The doors flip shut.

TESSA turns to MAYNARD, urgently. They are very close together.

TESSA
They're out to get you.

MAYNARD
What do you mean?

TESSA
I can't tell you here. We...

They are looking at each other.

TESSA (cont'd)
Oh god Dick, what are you involved with?

MAYNARD
(not taking her seriously)
Well. With you.

TESSA
Yes.

She presses into him, kissing him passionately.

MAYNARD
I don't think so...

TESSA
I do...

She pulls at his clothes.

He responds, his hands running down her back and her buttocks.

He pulls her skirt up from behind. She fumbles with his flies.

They pull at each other's clothes.

MAYNARD
Someone will ...

TESSA
Don't care ...

They almost fall over.

MAYNARD, breathless.

She cries out.

And as their lovemaking climaxes through the glass of the swing doors we see a man is walking down the corridor at speed, files under his arm, head down.

The doors bang open. TESSA and MAYNARD freeze, holding each other, trying hard not to breathe.

And the man doesn't see them in the corner. He hurries past mumbling to himself, head down, and goes down stairs fast.

TESSA and MAYNARD look at each other.

TESSA laughs, high on the danger, the risk, the absurdity. Then MAYNARD pushes her away, pulling at his clothes.

MAYNARD
You're completely mad, Tessa.

TESSA, loving the madness.

TESSA
Yes, but a bonk in the MI5 building, that's got to be worth some airmiles.

MAYNARD
For godsake let's ...

MAYNARD steps back and is putting his clothes to right.

TESSA
We've got to talk somewhere safe.

EXT. KENSINGTON PARK - OUTSIDE THE ORANGERY - DAY 2. 1649

TESSA and MAYNARD are talking. She wears a head-scarf and dark glasses. They are tense. Behind them the lights from within The Orangery are beginning to shine as the light fades.

MAYNARD

I have been whizzing round the tube system in and out of three stations. I have caught two buses and had two purposeless taxi rides. Sorry if I sound a prick but I am a minister of the crown y'know, I do have better things to do.

MAYNARD stares at her.

TESSA

(Machine gun speed.)

Are you taking kickbacks from illegal arms sales in the gulf?

MAYNARD

What?

TESSA

Dick, they're going to crawl all over you. How well do you know Sergai Lermov?

MAYNARD

I told Harry. I met him once. What is this, where's this coming from?

TESSA

Hampton Wilder came to see us the moment he was released.

MAYNARD

Hampton Wilder? You believe what that ... You've got to be joking.

TESSA

You've got a lot of enemies. Now please. Tell me: are you involved in any kind of deal?

MAYNARD

Do you for a moment believe ...

TESSA

Believe you're a lying, unpatriotic bastard? I don't know. You can cheat on your wife maybe you can cheat on your country.

MAYNARD

Oh God, dear God Tessa ...

TESSA

I'll help you. But you've got to tell me.

MAYNARD

There is nothing to tell!

TESSA

Think about it.

She kisses him tenderly on the cheek and walks away.

Stay with MAYNARD. He looks one way then another. The nightmare has begun for him.

INT. DANNY AND ZOE'S FLAT - DAY 2. 1750

ZOE has had a shower and is in a bathrobe. Wet hair. Her clothes are thrown about the living room in her very own messy style.

She is very upset, sitting on the floor against a sofa, knees up to her chin, hugging herself. A flicker of her eyes. She looks at the door of Danny's room. It has a notice on it: 'Danny's Room' ... With a nuclear warning sign.

She raises a glass of Vodka - Polish peaty coloured Vodka, the best - and sips it.

EXT. STREET - DAY 2. 1751 (FORMERLY SCENE 65)

A lot of traffic. Some passersby.

MARK is walking along. His mobile rings.

MARK

Oh Brian yeah ... What you got ... What's listed mean ... What?

Two men are behind him listening to this. One nods to the other. They turn a corner.

1ST MAN

Mr. Hodd?

MARK turns.

MARK
You what?

1ST MAN
Mr. Mark Hodd?

MARK
Yeah ...

2ND MAN
Good evening sir. Could we have a word with
you?

MARK
What about?

1ST MAN
The phone call you just made.

MARK is stunned. He steps back. They close on him.

2ND MAN
Now you're not going to be stupid are you?

MARK's frightened face.

INT. SMALL INTERVIEW ROOM - DAY 2. 1759 (FORMERLY SC 66)

MARK is sitting at the table. There is no window, and no
tape machine. The two men are standing by the door.

MARK
I want my solicitor.

2ND MAN
Don't be a wuzza.

DANNY comes into the room. The two men go out. DANNY has
a file.

MARK
What is ...

DANNY
Earlier you made a phone call to a Sergeant
Brian Malhorn at Metropolitan Central. You
asked him to do you a favour - to trace the
car of this man.

He puts a picture of TOM on the table. MARK is terrified.

DANNY (CONT'D)

Sergeant Malhorn has been suspended from duty
and, at this moment in time, is having a
nasty experience with Special Branch.

MARK

You can't do this.

DANNY

We can't do everything we want with you, but
we can do a great deal.

MARK goes to pieces.

MARK

Sorry ... I think I ...

DANNY withdraws the photograph, puts it in the file,
stands and leaves the room.

MARK seen from high up.

EXT. RUSKIN PARK - NIGHT 2. 1805

A South London park. There is a bandstand, a pond nearby.
Rising ground.

TOM is walking to a bench. He sits. A DERELICT MAN -
street sleeper in a filthy state - is sitting at the end
of the bench.

DERELICT MAN

(Not looking at TOM.)

That's Lermov.

Last seen he was in Arab clothes. Now he is a dapper man
in a fine coat. He is throwing bread to ducks on the
pond.

TOM

Where is it?

DERELICT MAN

(Middle-class accent.)

Back of the Bowling Green Hut.

TOM

Tell all of Section A to clear the area.

DERELICT MAN

Took us months to find this drop, don't blow

it for us.

TOM
Higher thinking. Sorry.

DERELICT MAN
Ah well, when the gods command.

TOM stands and walks away.

A moment later, behind him, the DERELICT MAN stands and shuffles away.

INT. DANNY AND ZOE'S FLAT - NIGHT 2. 1811

DANNY comes in the front door. He sees ZOE's mess. He is not amused.

DANNY
Oh no Zoe, please.

He notices the vodka.

DANNY (CONT'D)
What you drinking?

She looks back, mischievously.

He goes to his door. He feels for something at the top of the door. Finds it. A sliver of matchwood. He looks at ZOE who stares back.

The game between them is on!

INT. RUSKIN PARK - NIGHT 2. 1812

SERGAI LERMOV moves expertly through the twilight. He stops. Tuts. Dog mess on his shoe? No, an excuse to bend down and look around. He sees no one.

He walks briskly through a gap in a hedge. A bowling green. It is derelict. The hut is boarded up.

He goes behind it. There are bushes. It is well concealed. There is a chalk mark, a quarter of an inch long, up under the eaves. He bends down. There is a small drain. He lifts it. He takes out a matchbox sized packet, wrapped in polythene.

TOM comes out of the bushes behind him.

TOM

Feel like the old KGB days, does it Sergai?

LERMOV swings round, a small automatic pistol in his hand. TOM smashes the side of his hand between LERMOV's nose and upper lip. LERMOV collapses, dropping the pistol, his nervous system momentarily paralysed, his eyes streaming, saliva pouring out of his mouth.

TOM leans over him, speaking fast.

TOM (CONT'D)

We are not lifting you, do you understand?
This is not a lift.

INT. DANNY'S ROOM - NIGHT 2. 1814

The door opens. DANNY takes out a little torch and shines it at the light switch.

CLOSE UP (VERY CLOSE):

On the switch there is a very finely cut slither of cellotape. DANNY's finger throws the switch. The cellotape tears.

With the light now on he looks around the room.

He goes on all fours and crawls to an area of carpet near a low chest of drawers. He looks carefully at the carpet.

CLOSE UP AT FLOOR LEVEL:

There is a dust of very fine powder over the pale blue carpet. DANNY puts his hand in it. It leaves a faint but clear imprint. But the powder is undisturbed; no one has walked there.

He straightens up and walks on his knees to a chest of drawers. He examines the edge of the top drawer.

CLOSE UP (ALMOST MICROSCOPIC):

There is a human hair along the divide between drawer and the side of the chest.

DANNY frowns.

He opens the drawer.

All is neat inside. A men's magazine has been thrown casually over folded clothes. He looks carefully at the distances of the edge of the magazine compared to the pattern of a pullover.

Again nothing seems to have been disturbed.

He reaches to the bottom of the drawer and takes out an apparently unopened bottle of dark Polish Vodka. He peers at the seal.

CLOSE UP (AGAIN ALMOST MICROSCOPIC):

The seal is unbroken. He picks at it with his thumbnail. He smiles, stands.

INT. DANNY AND ZOE'S FLAT - NIGHT 2. 1816

DANNY comes in waving the bottle of Polish Vodka.

DANNY

Want a real drink?

She watches him. He opens the vodka and drinks a slug straight out of the bottle. He spews it out with disgust.

DANNY (CONT'D)

What is that!

ZOE

Cold tea.

DANNY

You cow. You absolute cow.

ZOE

Twenty quid to me.

DANNY

My Polish vodka! I was saving that for a serious night of nookie.

ZOE puts her hand out. DANNY takes a twenty pound note out of his pocket and throws it on the floor in front her. She picks it up.

DANNY (CONT'D)

Lovely bit of work on the sealed top.

ZOE

Why thank you kindly, Sir.

DANNY

There any left?

ZOE

In the tea pot.

DANNY looks at the teapot on the table.

EXT. RUSKIN PARK - NIGHT 2. 1817

On the park bench. LERMOV has a slight, smoothed out accent. His English is precise.

TOM has the polythene package in his hand.

TOM

Instructions from Moscow?

LERMOV

It will tell you nothing, it's a deadlock code.

TOM

Doesn't matter, now that you're a useless asset.

LERMOV

Is that what I am?

TOM pockets the package.

A sharp look from LERMOV.

LERMOV (CONT'D)

You're not MI6.

TOM

Why not?

LERMOV

You have bad manners.

TOM

Never mind the messenger, hear the message.
You are blown.

Now LERMOV's glance is sly.

LERMOV
You are '5?

TOM
You have been blown for months.

LERMOV is relaxed.

LERMOV
Confident, aren't you?

TOM
Very much so.

LERMOV boils inside at what he sees as a smug little Englishman from a puny organisation.

LERMOV
Listen to me, little dog pup. You think you are safe because you have the powers of the state behind you. But a state can disappear like that!
(Clicks fingers.)
I saw it happen. I was a servant of the Soviet Union and suddenly ... Freefall.

TOM
Cold War. We won, you lost.

LERMOV scoffs.

LERMOV
Yes. But personally, the fall of the Soviet Union was a rebirth. All the communism washed off me and I was born anew. Capable of amazing things.

TOM
You think capitalism has turned you into some kind of superman?

LERMOV
It is true that now that I make my own way in the world, I am much more powerful.

TOM
I could change my mind and have you in an Immigration Detention Centre within the hour. Or be more unofficial, summon friends now lurking in the bushes?

TOM turns and looks at him. The physical threat from TOM hangs in the air. LERMOV shrugs and decides to trade.

LERMOV
What is it you want?

TOM
Oh ... Your contact in the Ministry of
Defence? Helping you with illegal weapons
procurement?

LERMOV
He went to gaol.

TOM
But he has a successor.

LERMOV
Really? Introduce me.

TOM, intimately.

TOM
Sergai, we won't touch you. You're a window
through which we can see the filthy world you
live in. But you must ... Keep open. We own
you now, Sergai.

A beat. LERMOV laughs.

LERMOV
You use my Christening name, that is rude.
You are a cocky little dog pup.
(Anger in him.)
I have more powerful friends than you who are
not so rude.

TOM turns and calls out.

TOM
Good evening, Bill.

The DERELICT MAN walks out of the bushes and strands behind the bench. He stands at full height - a formidable figure.

LERMOV
Like the good old days. The name you want is
Richard Maynard.

They stand still for a moment. Then TOM stands and walks away, his back to LERMOV, who remains seated. The man follows TOM then peels away. On TOM's face: worry, his eyes flickering.

INT. PRIVATE DRINKING CLUB - NIGHT 2. 1903

JOOLS is having a quiet drink in a small private drinking club which is run by six. The bar is tiny. Like a glittering little cave of bottles and framed photographs, all of chorus and showgirls, some from the 20s.

A large doorman comes down poky stairs - big man, stooping, obviously heavy muscle - and speaks quietly.

DOORMAN

A Mr Lermov up top.

JOOLS

Yes thank you Gabriel. He's a guest, please show him down. And make sure anyone else goes to the upper bar.

DOORMAN

Yes Sir.

JOOLS sips a drink, looks at his hair and adjusts his tie in the mirror behind the bar.

A grim, furious LERMOV comes down the stairs.

JOOLS

Sergai. I'm having a drink before the opera but do join me. Help yourself we don't have a barman down here.

LERMOV crashes behind the tiny bar.

LERMOV

Call off those imbeciles.

JOOLS

You'll have to be precise.

LERMOV

You are MI6, I deal with the real toffs. Not MI5.

JOOLS

Oh those imbeciles. What have they been doing

to you?

LERMOV

Giving me threats. Wanting to own me. Me!

JOOLS

You seem to have every security service in the world claiming they run you. Maybe we should all have a special tie. The 'I Ran Sergai Lermov Club.'

LERMOV

Are you taking me seriously?

JOOLS

Oh I'll always take you seriously Sergai. Remember the first time we met? Moscow, the dead boy in the Hotel Ukraine? I saved you from your masters over that affair.

A beat.

LERMOV

We go back.

JOOLS

We certainly do.

(A beat.)

What did the children want?

LERMOV

A name.

LERMOV drinks deep and puts the glass down, panting.

JOOLS

They do seem to have rattled you. Well don't pricktease, you Russian baboon. What name?

LERMOV

They asked if I had dealings with Richard Maynard.

JOOLS

Did they now.

A touch of glee from JOOLS as he sips his drink.

INT. THAMES HOUSE - HARRY'S OFFICE - NIGHT 2. 1934

HARRY and an agitated TOM.

TOM

I admired Maynard. I thought he was a good man.

HARRY

He is. Lermov is probably lying.

TOM

Why?

HARRY

To mess us up. That's what spooks do to each other, it's in our nature whatever side we're on.

TOM

But there's a huge question mark there, Harry. Get Special Branch to pull Maynard, give him a good squeeze.

HARRY

That's not wanted.

TOM

Not ...

HARRY looks at him.

TOM (CONT'D)

Oh. Downing Street?

HARRY

They want a ring of steel around Maynard's reputation. They don't want him destroyed. Because he's the favourite, he has many enemies. People are jealous.

TOM

Is it up to MI5 to protect a politician from embarrassment?

HARRY

The allegations against him are highly contaminated. Memoirs that may not exist, the word of a slime ball double agent ...

TOM

Is Maynard clean?

HARRY

We've never had anything concrete on him.

TOM

So where's the threat to National Security?

HARRY

If Maynard goes down in a scandal about illegal arms, it could open the floodgates for all kinds of things. The Government could collapse.

TOM

We're crossing a line here. We're not protecting the country we're protecting a political party!

HARRY

There is no line.

TOM

Is that official?

HARRY

As far as you're concerned, yes.

TOM is angry. But HARRY stills him.

HARRY (CONT'D)

But we find out everything. Knowledge is power.

A beat. They are staring at each other. HARRY - enjoying TOM's heat - grins a little.

HARRY (CONT'D)

There something else?

TOM

Lermov said he had 'powerful friends.' I got the impression he's being protected.

HARRY

Who by?

They look at each other.

HARRY (CONT'D)

Oh God.

A muscle marbles in HARRY's jaw as he lifts a telephone.

INT. ROYAL OPERA HOUSE - NIGHT 2. 1940

Tight on JOOLS SIVITER.

Straight to his face. His cheeks are stained with tears as Wotan sings his Act II monologue.

He takes a vibrating mobile out. He begins to text message. a WOMAN leans into view.

WOMAN

Do you mind awfully not doing that?

JOOLS leans into her ear and speaks low. Sound tight on his words.

JOOLS

Madam are you a Nazi?

WOMAN

I beg your pardon?

JOOLS

I mean we Wagner fans are a pretty rum lot. I myself bugger skinheads so kindly don't tell me what I can or cannot do.

He calmly continues to text message. The WOMAN stares ahead in shock.

INT. DANNY AND ZOE'S FLAT - NIGHT 2. 1941

DANNY and ZOE are drinking, sitting side by side on the floor backs against the sofa. He is pouring from the teapot.

It's clear they have been drinking for an hour or so. Not slurred but bumpy conversation.

DANNY

So why are. You getting pissed?

ZOE

Why? Are you?

DANNY

Unlucky in love.

ZOE
Ah.

He looks at his watch and sighs.

DANNY
Stupid.

ZOE
Very stupid.
(A beat.)
Danny. I'm scared.

DANNY
Why?

ZOE
I ...
(Her breathing is shallow. She swallows.)
I don't know whether to tell. Or not. They
should give us training. How to decide
decisions when you're drunk.

DANNY
A pissed spooks course. I'll drink to that.

Raising his glass.

ZOE
Tessa is running phantom agents.

DANNY stares at her, galvanised.

DANNY
How do you know?

ZOE
I went to meet one. And she turned up
instead. And told me.

DANNY puts his drink down.

EXT. OUTSIDE COVENT GARDEN OPERA HOUSE - NIGHT 2. 1945

TOM and HARRY are waiting, both irritated.

HARRY
This is damn ...

Looks at his watch.

INT. DANNY AND ZOE'S FLAT, BATHROOM - NIGHT 2. 1946

They take it in turns to dunk their heads in water.

DANNY
Coffee now.

EXT. OUTSIDE COVENT GARDEN OPERA HOUSE - NIGHT 2. 2011

JOOLS approaches TOM and HARRY.

JOOLS
Gentlemen thank you so much for coming out
here it's Die Walkure you know, been waiting
for this all year.

HARRY
Was it worth it?

JOOLS
You're not Wagner are you.

HARRY
Isn't it the most repugnant music ever
written?

JOOLS
(Not at all put out.)
It is a bit of a closet thing these days
people can't handle the dark side. Anyway Act
Three kicks off in twenty minutes so what can
I do for you?

HARRY
Have you turned an SVR agent called Sergai
Lermov?

JOOLS is in very good humour.

JOOLS
Sergai, yes, terrific agent. Course we
noticed your Section A's been all over him.

HARRY
You noticed we ...

JOOLS
Don't get on your high horse Harry this isn't
for once a turf war. We like you people
tailing him it gives him credibility.

He laughs.

HARRY

We've had to have a word with him.

JOOLS

May I ask why?

HARRY

We think he's trying to smear a Government
Minister.

JOOLS

Oh Lermov will say anything about anyone it's
part of his charm. I assume we're talking
about the Dick Maynard thing.

HARRY

Jools what is going on?

JOOLS

Oh alright I'll send them over in the
morning.

HARRY

Send what over?

JOOLS

Hampton Wilder's memoirs. They're what you're
salivating for, no?

HARRY

They exist?

JOOLS

Course they exist, we dug them up soon as he
put them in the prison's rose bed.

(Laughs.)

You're really not on top of this one are you.

No we put an agent into the prison as an
inmate. Just to keep an eye.

HARRY

MI6 had an agent inside the prison ...

He can hardly retain his wrath.

TOM

What do you have on Dick Maynard? Do you have
any trace that he and Lermov did business

together?

JOOLS
Not outside the memoirs.

TOM
So it's a straight slander.

JOOLS
It looks that way.

He takes a breath and expels air slowly before replying.

JOOLS (CONT'D)
Alright I'll tell you. It was Dick Maynard who shopped Hampton Wilder to us. Without him blowing the whistle, Wilder would never have been brought down.

TOM
So this is straight revenge.

JOOLS
The trouble with whistle blowers is they play their own tune.

HARRY
You distrust Maynard?

JOOLS
To my mind there's an ambiguity there. Do you do ambiguity, Tom?

TOM refuses to rise to the bait.

TOM
No. In the end, a thing's a lie or it's true.

JOOLS
What an admirable point of view.

JOOLS looks at TOM for a moment - quizzical, alert. Then he's back into the persona.

JOOLS (CONT'D)
Mustn't miss the ride of the Valkyrie. Nice to see you working so late gentlemen. Thank God someone's running the country while the rest of us are at the opera. Good evening.

And he's gone.

TOM and HARRY look at each other. They are deeply suspicious.

TOM
Why is he being so nice to us?

HARRY
I do not know.

INT. DANNY AND ZOE'S FLAT - NIGHT 2. 2020

DANNY and ZOE are drinking coffee. He is now in a bathrobe. Their heads are close together.

DANNY
So Tessa's been taking you into her confidence?

ZOE nods.

ZOE is overwhelmed with relief at being able to tell someone.

ZOE
She ... Gave me money.

DANNY
You mean the ten grand next door, behind the plug socket?

She's startled.

DANNY (CONT'D)
Yeah I was giving your room a sweep, part o' the game ...

ZOE
I don't want to play that anymore.

DANNY
So what's Harry say?

ZOE
I haven't told him.

DANNY
Oh.

ZOE

I mean, what if it's a real op that Tessa's running?

DANNY

That involves giving you ten grand? She's got to be bent, Zoe.

ZOE

It's just that Tessa ...

A beat.

DANNY

What?

ZOE

She was what I wanted to be. I thought she was fantastic. I still do.

DANNY

Zoe she's eating you alive.

Go to Harry, first thing in the morning.

ZOE

I ...

DANNY

You've laid this on me. Now I'm involved.

ZOE

It's my problem ...

DANNY is angry.

DANNY

I've got to keep squeaky clean with Harry. He said I could be one of the brightest and the best.

He stands. He goes to the tea pot, pours, there's nothing in it. He slams it down. The handle comes away. He looks at it in his hand.

ZOE

He said that to me too.

They look at each other.

DANNY

Then we're both great spooks.

ZOE

Think so?

DANNY

You are, you got at my vodka. Zoe ... don't
let Tessa mash you up. You're too ...

He can't say it ... 'precious ... beautiful.' A flash of
sexuality between them. She puts her hand out, he takes
it.

The door bell rings.

Their lips are almost touching.

The doorbell again.

ZOE

Go.

ZOE pulls her robe tight around her. DANNY goes to the
door. He looks through a spy hole. He turns to look at
ZOE.

She is struggling to stand.

He opens the door.

ZOE falls over the sofa on her face, behind in the air,
robe rucked up the back of her legs.

A young Japanese woman - ANNETTE - is standing at the
door. She is well dressed and carries a small overnight
case.

ANNETTE

I've decided to say yes.

DANNY

Ah. Great.

ANNETTE sweeps into the room, very confident. She looks
at the sprawled ZOE, who stands unsteadily.

ANNETTE

You must be Sally. Celestine told me about
you.

ZOE
(Looking at DANNY.)
Did he.

ANNETTE
So what is going on?

ZOE
My cat died.

DANNY
Yeah ...

ZOE
... I got pissed.

ANNETTE
What was it?

ZOE
A tabby.
(A beat.)
Called Claws.

ANNETTE
(Big smile.)
Street urchin? Don't worry, we can get you
another pussy cat.
(To DANNY.)
Where's the rest room?

Indicates the door. ANNETTE sweeps towards it closing the door.

ZOE and DANNY talk fast and low.

ZOE
Speak.

DANNY
I asked her to spend the weekend.

ZOE
You what? Without a word to me?

DANNY
You're not my mum.

ZOE
Pointless to ask if you've cleared this.

DANNY

I didn't really think it'd happen.

ZOE trying to think while struggling to contain her rage.

ZOE

What about our cover stories?

DANNY

I'm a dealer in an exchange room in the city.

ZOE

Oh are you. And what am I?

DANNY

You're a cleaner.

ZOE

I'm a what?

DANNY

Well she asked what my flat mate did and that's what I said.

ZOE

What's she do?

DANNY

She's a clerk. At the Japanese Embassy.

ZOE

For godsake Danny ...

ANNETTE reappears from the bathroom undressed, a towel held around her.

ANNETTE

Celestine? Take a shower?

ZOE's appalled face ...

EXT. TRAFALGAR SQUARE - NIGHT 2. 2251

SERGAI LERMOV and a YOUNG MAN who is heavily made up. They are going down steps into a corner of the Square.

LERMOV

What's your accent?

YOUNG MAN
Vladivostock.

LERMOV
Ah the mysterious far East of our country.

YOUNG MAN
Sexy far East ...

LERMOV
Do you miss Russia?

YOUNG MAN
My homeland ...
(Whispers into his ear.)
... Is anywhere I'm being shagged.

LERMOV
Ah.

He looks around. He is suddenly nervous.

YOUNG MAN
Like here.

LERMOV
Why not? Heart of what used to be the British
Empire.

They are in each others arms, squared up to each other.

YOUNG MAN
They say you're a party animal ...

Immediately LERMOV is alert.

LERMOV
Who say?

The YOUNG MAN is dead still.

LERMOV (CONT'D)
Who say I am a party ...

LERMOV is pulling at his pocket, but the YOUNG MAN is close. The flash of a thin bladed knife. The YOUNG MAN whispers into the dying LERMOV's ear.

YOUNG MAN
Death to traitors to the Motherland.

LERMOV slumps to the ground. The YOUNG MAN walks away, calmly.

INT. TOM'S FLAT - NIGHT 2. 2253

Tom is sitting at a table, trying to write Ellie a love letter. He has got as far as: 'Dear Ellie ...'. The telephone rings.

TOM
(Screwing the paper up.)
Yes this is Rodney ...

INT. THAMES HOUSE - THE GRID - NIGHT 2. 2339

TOM opens the door to HARRY's office. HARRY is on the phone.
He signals 'two minutes.' Turns away.

TOM goes to his station. He sees TESSA is in position. JED, carrying a file, is hurrying past.

JED
Tom. Have you heard?

TOM
Heard what?

JED
Sergai Lermov's been stabbed.

He hurries on.

OVER AT TESSA'S STATION:

JED (CONT'D)
Tom didn't know.

TESSA's very ratty.

TESSA
So?

JED
Harry's got the Lermov file out. Here's the summary.

TESSA, taking the file.

TESSA
Battle stations.

They sit and look across the Grid at TOM.

JED
He's ringing the minions.

INT. DANNY AND ZOE'S FLAT - DANNY'S ROOM - NIGHT 2. 2340

DANNY and ANNETTE are sleeping in each others' arms. His mobile rings.

DANNY reaches out for it.

DANNY
Unh. Unh.

He puts the phone down. ANNETTE stirs.

ANNETTE
Unh?

INT. DANNY AND ZOE'S FLAT - ZOE'S ROOM - NIGHT 2. 2341

ZOE asleep. Her mobile rings. She lifts it.

ZOE
Unh.

INT. DANNY AND ZOE'S FLAT - DANNY'S ROOM - NIGHT 2. 2343

ANNETTE wakes. She sees that DANNY is not in bed. She gets up, pulling the duvet around her.

She goes into the living room.

DANNY and ZOE have got dressed, though DANNY is still tucking his shirt in his trousers. They have been talking, facing each other. Their heads turn sharply to look at ANNETTE. DANNY looks down - zips up his trousers.

ANNETTE
What's going on?

DANNY
I've got to go into work.

ANNETTE
In the middle of the night?

DANNY

It's a crisis on the Singapore market.

ANNETTE

Sally why are you dressed?

ZOE

Early office cleaning.

ANNETTE

Ah.

DANNY

You go back to bed, love ...

He tries to kiss her. She holds her hands up.

ANNETTE

Maybe I will, maybe I won't. 'Love.'

She looks daggers at them both. She turns to go back to the bedroom.

And ZOE looks daggers at DANNY.

INT. THAMES HOUSE - THE GRID - NIGHT 2. 2344

Observed from TESSA's station.

HARRY opens his door and nods to TOM, who makes for his office.

INT. THAMES HOUSE - HARRY'S OFFICE - NIGHT 2. 2345

TOM

Zoe and Danny are coming in.

HARRY is in a very worried, tough mood.

HARRY

No. This is not for lower ranks.

TOM

Going army on us Harry ...?

HARRY points at the telephone. TOM, getting the point that this is very serious, lifts it.

INT. THE GRID - TESSA'S STATION - NIGHT 2. 2346

JED

Harry's told him to phone someone. Shouldn't
you be in there, Tessa?

TESSA

(Low.)

Thank you Jed.

INT. DANNY AND ZOE'S FLAT - LIVING ROOM - NIGHT 2. 2347

DANNY and ZOE are arguing in desperate whispers.

ZOE

We can't leave her here.

DANNY

We've got to.

ZOE

Danny there are bills, stuff with our real
names on all over the flat ...

DANNY

She won't notice.

ZOE

It's terrible tradecraft. Throw her out.

DANNY

But I like her.

ZOE

Then throw her out nicely.

DANNY's phone rings.

DANNY

Yeah. Oh Rodney ...

(A beat.)

Right.

Off the phone.

DANNY (CONT'D)

It's off.

ANNETTE comes into the room. She is dressed and carrying
her overnight bag.

She stands looking at them.

DANNY (CONT'D)

Look I'm coming back to bed.

ANNETTE

What happened to Singapore?

DANNY

It went away.

ZOE turns towards her door, in a filthy temper.

ANNETTE

What about the cleaning?

ZOE

It's not that dirty.

She goes into her room, slamming the door.

DANNY

Don't go.

ANNETTE

You want to sleep with her and with me? You
are insane.

She goes, slamming the front door.

DANNY alone. He slams a fist into his palm.

ZOE's door opens slowly. She leans against the door post,
looking at him.

DANNY

I just want a normal life.

ZOE

Yeah, I know.

She slides back into her room, closing the door softly.

INT. THAMES HOUSE - HARRY'S OFFICE - NIGHT 2. 2358

TOM

Knifed by a bit of rough? I thought Lermov
was more of a pro.

HARRY

He had a weakness for a fumble in the dark.
How many hardened professionals have we seen
destroyed by that? Tom ... You thinking what

I'm thinking?

TOM

Within twelve hours of fingering a government minister for corruption, Lermov is murdered.

An alarm has gone off. They ignore it.

HARRY

So maybe Maynard's got a Guardian Angel.
(Standing.)

Turn that thing off, someone!

INT. THE GRID - PODS - NIGHT 2. 2359

TESSA and JED are by the pods.

HARRY and TOM arrive.

HARRY

What is this?

JED

The pod has stopped someone.

HARRY types in a code on the pad. The pod opens. A furious JOOLS SIVITER shoots out.

JED struggles to suppress laughter.

JOOLS

What is this, some kind of infantile practical joke?

HARRY

(With a glare at TESSA and JED.)
Thank you Tessa, Jed.

TESSA steps back at this exclusion. TOM too, though, has found JOOLS' accident funny. He tries to suppress it.

JOOLS

Jolly japes in the playground is it Tom? I don't think you'll be bloody laughing long.

CUT TO:

INT. THAMES HOUSE - HARRY'S OFFICE - NIGHT 2. 0000

HARRY is sitting, TOM and JOOLS are standing.

JOOLS

There is someone in this building who is seriously disloyal. We could be looking out at him or her now.

HARRY stands, goes to the window of his office looking out over the grid.

HARRY

That is a very serious allegation against your sister service.

JOOLS

My 'sister' should be bent over and given a good whack on her behind.

HARRY

I don't find that helpful.

JOOLS

You get an excellent asset of mine killed and you want HELP?

JOOLS and HARRY are squaring up to each other. For a moment TOM thinks they are going to hit each other.

JOOLS (CONT'D)

Oh well, suffer the little children to come unto the senior service. I suppose you want to read Hampton Wilder's memoirs.

HARRY knows JOOLS is up to something.

HARRY

That would be ... Useful.

To TOM and HARRY's alarm JOOLS undoes his jacket and begins to undo his trousers.

JOOLS

I don't know if I can entrust such sensitive material to this organisation but I am taking pity. I suppose we are after all on the same side.

He has a security pouch across his thigh. There is a glimpse of silk underwear. He takes out a photocopied manuscript.

JOOLS (CONT'D)

Needless to say I expect your registry to

monitor all readings.

He hands the manuscript to HARRY.

HARRY
Thank you.

JOOLS
(Putting his clothes to rights.)
It's been a very long night. The death of an agent and one of the worst productions of Wagner I have ever seen. Dear God, the Valkyrie were all wearing scuba gear! So good night to you.

He goes. HARRY looks at the manuscript in his hand.

HARRY
He's setting us up. I know it in my water.

TOM
How?

HARRY
I don't know.
(A beat.)
We'll read this in the morning. And you'll interview Maynard. Go at him hard.

TOM
He's a minister, we'll need Downing Street clearance.

HARRY
Bugger Downing Street.

TOM, alert at that. Wheels are turning ...

EXT. OUTSIDE ELMWOOD TUBE STATION - DAY 3. 0822

RICHARD MAYNARD comes out of the tube. He looks around.

INT. THAMES HOUSE - THE GRID - DAY 3. 0824

DANNY and ZOE are at their station. Both looked wrecked. They are not speaking (TOM is not there.)

TESSA and team are in position.

And all other sections and their desks are manned.

HARRY is standing outside his office.

Everyone has a copy of the memoirs before them.

HARRY

Everyone! This is a speed reading job. You know the procedure. No one will leave the Grid until we're done. Copies are numbered and will be collected by Registry. You are looking for inconsistencies, errors of fact ... Anything to discredit this manuscript. Or indeed to verify it. So - maximum concentration! Begin.

He turns back to his office.

Close to ZOE and DANNY.

DANNY

Zoe ...

ZOE

No.

She turns away.

EXT. OUTSIDE ELMWOOD TUBE STATION - DAY 3. 0825

TOM is watching from across the street.

From his POV: a puzzled MAYNARD is looking around him.

INT. THAMES HOUSE - THE GRID - DAY 3. 0826

HARRY can be seen in his office, sitting at his desk reading.

Everyone is reading. There is an eerie silence.

EXT. OUTSIDE ELMWOOD TUBE STATION - DAY 3. 0827

TOM watches MAYNARD who is now looking around badly-temperedly. He turns to go back into the tube.

TOM dodges traffic across the road.

TOM

Hey Dick I saw you across the road.

MAYNARD

What?

TOM

Jack Ballantine, Hackney Labour Party.

(Low, fast.)

We cross the road. Now.

MAYNARD

Oh. Right.

General POV: TOM and MAYNARD crossing the street, TOM talking animatedly to him.

INT. THAMES HOUSE - THE GRID - DAY 3. 0837

Everyone reading. All together they turn a page.

INT. THAMES HOUSE - HARRY'S OFFICE - DAY 3. 0838

HARRY turns a page.

HARRY

Christ.

INT. THE GRID - DAY 3. 0839

Then, like firework bangers going off at random, voices - all our characters included - cry out.

VOICES

Christ! (A beat.) Christ! (A long beat.)

Christ! Christ! (A beat.) Christ!

Someone laughs hysterically.

DANNY

(Calling out to the whole Grid.)

Margaret Thatcher on page eighty-two!

And every reader in the room is turning pages.

A moment's silence.

Then an explosion of 'Christ!'s.

EXT. COUNTRY ROAD - DAY 3. 0846

TOM and RICHARD MAYNARD are walking down a country road (it leads to the Siegfried Sassoon estate, now occupied

by Middlesex University.)

MAYNARD is talking too much because he's nervous.

MAYNARD

The wonders of the end of the Piccadilly
Line, eh? You come out of a tube station and
you're ... Sort of nowhere.

TOM

Let's go in that field.

MAYNARD

(Scared now.)

Why?

TOM

So I can put a bullet in the back of your
neck, why else?

CLOSE UP: MAYNARD laughs but he is very, very tense.

INT. THAMES HOUSE - THE GRID -DAY 3. 0847

Everyone's laughing: an hysteria has gripped the readers
of the memoirs.

EXT. FIELD - DAY 3. 0850

TOM and MAYNARD are sitting on two big stones by a hedge,
under a tree.

TOM has a grass stalk between his teeth. TOM does not
look at him. His tone is matter-of-fact, remorseless.
MAYNARD becomes increasingly exasperated - which is TOM's
purpose.

MAYNARD

One more time. I only met Sergai Lermov once.

TOM

He was stabbed last night. Stabbed to death.

A beat.

MAYNARD

I'm sorry, that's terrible but nothing to do
with me.

TOM doesn't look at him. He has adopted a casual,
ruminative manner.

TOM

Good for you, though.

MAYNARD

How?

TOM

Lermov can't be a witness against you.

MAYNARD

Are you saying that I ...

TOM

Illegal arms is a dangerous world to be involved in..

MAYNARD

I'm NOT involved! Dear God what times are we living in? Does just to SAY you're innocent, prove you're guilty?

TOM

It began nine years ago, didn't it? The Confederated Gulf States. You, Lermov and Hampton Wilder, a night under the stars?

TOM takes out a photograph of the hunting party which we saw in HARRY's office.

MAYNARD

All right! All right I'll tell you what happened.

MAYNARD looks out over the field and composes himself.

MAYNARD (CONT'D)

Wilder made a proposal. He wanted me to come in on a deal.

TOM

A deal. Involving what?

MAYNARD

The illegal sale of anti-tank weapons. I was on the Commons Committee scrutinising arms procurement. He wanted me to make sure no one got wind of it.

TOM

And did you?

MAYNARD, furious.

MAYNARD

No I went straight to MI6! I shopped Wilder.
Dear God it was me who put them on to him, I
brought him down. I am an unsung hero. So why
am I being persecuted? I mean who is doing
this to me?

He is desperate.

MAYNARD (CONT'D)

You're a spook, find out who is destroying
me.

For the first time in the interview TOM looks him
directly in the eye.

INT. THAMES HOUSE - HARRY'S OFFICE - DAY 3. 0955

TOM and HARRY.

The reading of the memoirs is continuing on the Grid.

HARRY

Who is destroying him?

TOM

That's what he wants to know.

HARRY

I think we'll know very soon.

TOM

What do you mean? Harry?

HARRY looking out at the readers.

HARRY

Oh ship of state ...

(Turns on TOM.)

What are we, on the great ship of state?
Engine room? Hardly. I think we're the
laundry. Cleaning disgusting stains from the
officer's sheets.

TOM

Er ...

HARRY

Right I think everyone's done.

TOM

Can I read a copy?

HARRY

Don't bother they're trash. I imagine their
real meaning will become apparent by tomorrow
morning.

HARRY goes out on to the Grid.

CONTINUOUS

INT. THAMES HOUSE - GRID - DAY 3. 0956

HARRY comes out of his office, TOM behind him.

HARRY

Everyone! Please write up your notes ASAP. At
this moment - stay where you are. Registry
will collect and account for every copy.

Thank you for your work.

(To Tom.)

Now we wait.

TOM

What for?

HARRY

Truth to emerge.

INT. ELLIE'S RENTED FLAT - DAY 3. 1731

She has just opened the door to TOM. She turns.

ELLIE

Oh.

TOM

I er ...

ELLIE

You er what?

TOM

Is there anything I can do? To help you
settle in ...

She gives him a withering look then turns and walks away into the flat.

TOM (CONT'D)
Are you with Mark?

She stops, turns and comes back.

ELLIE
Why?

TOM
I thought ...

ELLIE
Did you do something to him?

TOM
Like what?

ELLIE
His flat's empty. His mobile's dead.

TOM
He ... got a mate in the Met put a trace on my car.

ELLIE
And your zombies frightened him off?

TOM
It could have been someone trying to get to me.

ELLIE
But actually it was the father of my child.

TOM
Yeah.
(A beat.)
I didn't stop them ... Giving him a hard time. I'm sorry.

ELLIE
You're despicable.

TOM
I'm in love.

She pushes him by the chest. He walks back until he is outside the door then closes it.

EXT. ELLIE'S RENTED FLAT, FRONT DOOR - DAY 3. 1733

TOM rests his forehead on the door.

TOM

(Low. He cannot possibly be heard.)
Ellie. Ellie. Please. Ellie.

His mobile rings.

He doesn't respond. He stays with his head pressed against the door. The mobile rings on.

INT. THAMES HOUSE - THE GRID - DAY 3. 1801

Straight to TOM who is almost running towards his desk. He has a crumpled copy of The Evening Standard in his hand. DANNY is there.

Copies of the Evening Standard are all over the desks.

CLOSE UP: A headline: 'Wilder Memoirs Bombshell'

DANNY

You've seen the centre spread?

DANNY nods towards HARRY's office.

DANNY (CONT'D)

(Low.)

Someone leaked, didn't they?

TOM

Danny shut up.

TOM's phone rings.

HARRY (ON PHONE.)

In here.

INT. THAMES HOUSE - HARRY'S OFFICE - DAY 3. 1802

TOM looks down at the desk. Several copies of the centre of the Evening Standard are thrown around it. The spread is of two pages from the manuscript of the memoirs, with names blacked out. There is a photograph of the Sheik's hunting trip - we have already seen it. The huge headline

is: 'Desert Orgy.'

TOM

No way could the leak have come from us.

HARRY

I know, I was scrupulously paranoid about the copies.

TOM

Who then?

HARRY

Remain calm. Steer the ship onward.

DANNY knocks on the door.

DANNY

Sorry, but ...

HARRY

No no, Danny.

DANNY

It's on the wires. Richard Maynard's resigned from the Government.

HARRY

Well there we have it. Thank you Danny.

DANNY

Right.

DANNY leaves - reluctantly, he's curious about the mood in the room.

INT. THE GRID - TESSA'S STATION - DAY 3. 1804

TESSA at her station staring at the Evening Standard. There are tears in her eyes. She checks no one is looking and wipes her eyes with a tissue.

JED arrives, excited.

JED

Maynard's resigned. Spectacular in't it, when politicians destroy themselves.

TESSA

Go away, you nasty little man.

JED
What? Oh. Sorry.

CLOSE UP: TESSA, anger in her face.

Then she stands.

INT. THAMES HOUSE - HARRY'S OFFICE - DAY 3. 1807

HARRY
So if it's not us ... And it's not Downing
Street ... It's ... are you there?

TOM
Jools Siviter?

HARRY
Go on.

TOM
The sisters have been using the memoirs to
get rid of Maynard?

HARRY
On.

TOM
MI6 got hold of Wilder's memoirs - full of
hatred for Maynard - and decided to use them
to destroy him?

HARRY
There you have it.

TOM
And they've set us up to blame us for the
leak to the press?

HARRY
Oh yes.

TOM
But Maynard shopped Wilder to MI6. Why would
they turn against him?

HARRY
I think I may ... Have drinkies with Mr
Siviter.

TOM
It smells to high heaven. Have they destroyed

a good man?

HARRY

Don't brood, Tom. Politicians are conniving,
wheeler-dealing scum. Don't have a fit of
morals over them, they wouldn't over you.

HARRY looking rugged and secure.

INT. PRIVATE DRINKING CLUB - DAY 3. 1840

JOOLS sitting at the tiny bar, drinking alone. He is
reading the Phaidon edition of the text of Wagner's
Gotterdammerung.

EXT. KENSINGTON MANSION - DAY 3. 1843

A red cliff of a building, garish in sodium lights.

TOM crosses the road toward it.

EXT. THE HOTEL GARDENIA - DAY 3. 1844

TESSA is across the street looking at the 'Hotel
Gardenia' - a quiet, exclusive hotel in a Chelsea
backstreet.

She crosses the road toward the hotel.

INT. PRIVATE DRINKING CLUB - DAY 3. 1848

HARRY comes down the small stairs. He is steeled for an
argument.

JOOLS

Ah Harry this is civilised what can I get
you?

EXT./INT. KENSINGTON MANSION - DAY 3. 1849

TOM rings the doorbell.

WILDER opens the door. He is wearing black slacks and a
white shirt.

WILDER

Why, a secret policeman.

TOM follows him into the flat. Soulless reproduction
regency. The flat does not look lived in at all.

INT. ROOM IN THE HOTEL GARDENIA - DAY 3. 1850

There are three big suitcases, two ready for travel. One opened on the bed. MAYNARD is looking through his clothes. A whiskey bottle is open on a table. A knock on the door. MAYNARD stares at it. A knock again. He rushes at the door.

MAYNARD
(Opening the door.)
Look you bastards I ...

TESSA is there.

MAYNARD (CONT'D)
I thought the scum had found me. They're all
over my home.

She pushes past him. She looks at the suitcases.

TESSA
You coward. You despicable coward. Are you
running away?

THEN WE CUT BETWEEN THE THREE SCENES: WILDER'S FLAT,
MAYNARD'S HOTEL ROOM AND JOOL'S BAR.

GO TO:

INT. KENSINGTON MANSION - DAY 3. 1851

WILDER
I can offer you something soft? I thought
alcohol would welcome me back with joy, but
she's turned against me.

TOM
No thanks.

WILDER turns to pour himself some water from a drinks
surface.

Tom sees a slight seepage of blood onto the back of
Wilder's shirt

GO TO:

INT. PRIVATE DRINKING CLUB - DAY 3. 1852

JOOLS has poured HARRY a scotch. They crouch over their
drinks, faces close to each other. They have no need of

the usual sparring showiness between them.

HARRY

Did you throw Lermov to the wolves?

JOOLS

No idea who did that. Good riddance though.
He was getting far too big for his murky
pond.

HARRY

I agree.

JOOLS

So what is your complaint?

HARRY

You leaked about Maynard to the press didn't
you.

JOOLS

Ah.

GO TO:

INT. ROOM IN THE HOTEL GARDENIA - DAY 3. 1853

MAYNARD

It's over. I'm done for.

TESSA

You self-pitying bastard. Fight back.

MAYNARD

For what? Oh you mean my career, my
beautiful, gleaming career.

TESSA

You can't just give up.

MAYNARD

I've not left public life, it's left me. Wake
up, Tessa. I have been destroyed. It happens
to men in my trade.

TESSA

I can't stand this. Not after what I did for
you.

MAYNARD

And what pray was that? Oh yes, you did shag

me in MI5's HQ, that you did.

TESSA

You bastard. I had a man killed for you.

He looks at her. He laughs sourly and turns away.

GO TO:

INT. KENSINGTON MANSION - DAY 3. 1855

TOM

You lied about Richard Maynard. Didn't you.

WILDER sighs.

WILDER

Yes. I don't think he'll ever forgive me.

TOM

Nor do I, you've destroyed his career.

GO TO:

INT. ROOM IN THE HOTEL GARDENIA - DAY 3. 1856

MAYNARD

Lermov? You had him ... How could you possibly do that?

TESSA

It was simple. I tipped off the Russians. He was two timing them.

MAYNARD

And why did you think ... In any conceivable ... Twisted way his death would help me?

TESSA

He could have exposed you. It was a gift.

MAYNARD

'Gift?' A man's life? Dear God I know secret services can be ruthless ... Ah well. From what I hear he was a dog, good riddance.

TESSA

'From what you hear?' You mean from what you know.

He looks at her with contempt.

A thought comes to her: 'Oh God is he really innocent?'

GO TO:

INT. PRIVATE DRINKING CLUB - DAY 3. 1857

HARRY

You gave us the memoirs to read then leaked
the stuff about Maynard to the press. You
were setting us up.

JOOLS

Not really Harry.

And there is a touch of a suggestion now that the Scotch
is doing its job.

HARRY

Oh really really.

JOOLS

I was extending the penumbra of deniability.

HARRY

It was not friendly.

JOOLS

You've not had any comeback have you?

HARRY

No.

JOOLS

Well there you are then proof in the pudding
eaten. Another?

HARRY

Why?

JOOLS

Why what?

HARRY

Why did you destroy Maynard?

Close to JOOLS. His face is closed.

GO TO:

INT. ROOM IN THE HOTEL GARDENIA - DAY 3. 1858

MAYNARD

No. I never had any corrupt dealings with Lermov, ever.

TESSA

Oh please! You shopped Wilder and took over his network.

MAYNARD

What is this? I had no business arrangements with Wilder or Lermov.

TESSA

I don't believe you.

MAYNARD

That's your problem.

TESSA

If you're innocent, why did you resign? ...

MAYNARD

Political critical mass. The rumours were too much. They could have damaged the PM. Even he, in the end, had to ask me to go. I agreed of course. He's my friend.

TESSA

He's left you with nothing.

MAYNARD

Not ... Exactly. I've been offered a professorship, teaching politics in Harvard.

It's been kept warm for me for some time.

(Grins.)

Have you any idea how much American academics are paid?

TESSA

You're going to America?

MAYNARD

I'm being looked after. A new life. No politics, no wife, no mistress. I'm looking forward to it. Goodbye Tessa.

MAYNARD turns away.

TESSA

Why do I always have to fall in love with men
who are either bent, or weak. Or both.

She turns away and leaves, slamming the door.

GO TO:

INT. PRIVATE DRINKING CLUB - DAY 3. 1859

HARRY

So, was he bent?

JOOLS

I've no idea and don't really care.

Drinks.

HARRY puts his face very close.

HARRY

I am going to sit here and drink your drink
until you tell me.

JOOLS

You think you can go one to one with me in a
drinking contest?

HARRY

Oh yes.

HARRY pours them drinks.

GO TO:

INT. KENSINGTON MANSION - DAY 3. 1900

TOM

You slandered Maynard. He was innocent.

WILDER

(Nodding)

I wanted revenge. But I genuinely repented
writing the memoirs, I would like you to
believe that. I was going to destroy them. I
went to dig them up and they weren't there.

TOM

Someone else had need of them.

GO TO:

INT. PRIVATE DRINKING CLUB - DAY 3. 1902

JOOLS

All right Harry. Richard Maynard was fast-tracking up through the Government ranks. With his middle eastern knowledge, experience at the Ministry of Defence, he would all too soon have made a brilliant Foreign Secretary. There was no way we or the Foreign Office were going to let that happen.

HARRY

Why not?

JOOLS

Because the white as snow Richard Maynard was a CIA Asset.

A bombshell.

JOOLS (CONT'D)

Oh yes. I know that as it is we're just a comfortable itch in the great American boxer shorts, but could we really have a British Foreign Secretary who was a CIA Agent?

HARRY

When did they recruit him?

JOOLS

Years back.

HARRY

When did you find this out?

JOOLS

Six months ago. A drunken conversation with an American cousin in this very bar.

HARRY

Didn't the PM ...

JOOLS

The PM is blind to the fault of his friends. We had to run another reason for getting rid of Maynard. The memoirs were a godsend.

HARRY

You could have told me.

JOOLS

Don't be silly you're far too ethical.

HARRY

Is that a compliment or an insult?

JOOLS

It's a good outcome all round Harry. A nasty foreign dead, a dodgy Brit disgraced.

HARRY

The ship afloat.

JOOLS

Absolutely.

GO TO:

INT. KENSINGTON MANSION - DAY 3. 1903

WILDER

I have been involved in a filthy trade. Weapons I helped to be sold illegally, have almost certainly found their way to terrorists. I wrote lies that destroyed a good man. You think I'm irredeemable, don't you?

TOM

I think that's between you and your Saviour. If you really believe in Him.

WILDER

Oh I do. But he asks a heavy price.

TOM

(Making to leave.)
No doubt.

WILDER

Do you want to see?

TOM

I ... Really think I ...

WILDER starts to unbutton his shirt. He turns pulling it off, the buttons popping. His back is lacerated: some

scars have healed, others are recently applied.

WILDER

I can't live with myself, you see. Not
really.

TOM looks, without reaction.

WILDER (CONT'D)

Please go now.

TOM

Yes. I'll leave you to your prayers.

INT. DANNY AND ZOE'S FLAT FRONT DOOR - NIGHT 3. 1942

TOM. DANNY is opening the door.

TOM

I need a drink.

DANNY

We're way ahead of you, boss. Come in.

INT. DANNY AND ZOE'S FLAT - LIVING ROOM - DAY 3. 1943

ZOE is sitting on the floor back against the sofa. She is
in a bathrobe and has a drink in her hand. She looks up
at TOM and smiles at him.

END