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


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 dagged 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
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 wheelbarrow 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 fingerling 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 Chechryan 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.
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 nearly. 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 eves. 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 peals 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 prick tease, 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 ...
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 bad-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
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.)

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

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