Series Two

Episode Four

By

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EXT. MOSCOW. RED SQUARE - DAY 1. 1514

The Kremlin. A line of limousines sweeping across the Square at speed and through the gates.

CAPTION: MOSCOW

INT. MOSCOW. THE KREMLIN(STOCK NEWS FOOTAGE) - DAY 1. 1528

Big men in suits applauding. Before them President Putin of Russia welcomes President Bush of America to the Kremlin.

EXT. MOSCOW. BLOCK OF FLATS - DAY 1. 1535

The camera zooms towards a block of flats then to one of the windows then through them into...

INT. MOSCOW. FLAT - DAY 1. 1536

The camera goes straight to a small television on a round table in the centre of the room. A laptop computer, open, is beside it. A screen saver swirls on its screen.

The scene in the Kremlin is being shown by Cable TV News. The channel logo is on the screen.

Heavy men in suits, vodka glasses in their hands, stand around the table. They are waiting nervously for something.

A well dressed, dapper man, his silvery hair well groomed, stands before the laptop. He is VICTOR SHVITKOY. In his hand there is an automatic pistol. He smiles.

TV SCREEN:

In the Kremlin Bush and Putin shake hands and chat, translators discreetly either side of them. Putin gestures to Bush to lead him away. Smiles and smiles.

The NEWSREADER’s voice from the TV set.

The voice is British and halfway through the broadcast the images change to the Cable TV newsroom.

NEWSREADER (V.O.)

Today in Moscow President Bush and President Putin...

EXT. MOSCOW. BACKSTREET - DAY 1. 1536

A YOUNG MAN is walking along the street. Two HEAVY MEN in faded jeans, leather jackets over tracksuit tops stop him. He backs away to run but the Heavies grab him and wrestle him to
the ground.

NEWSREADER (V.O.)
...met for their long awaited economic summit. It was announced that twenty billion dollars of aid to the Russian Federation has been granted by the International Monetary Fund.

INT. CABLE TV NEWSROOM - DAY 1. 1537

NEWSREADER
Our correspondent Elaine Midgely is in Moscow. Elaine: twenty billion dollars, a huge amount of money?

On a screen behind the NEWSREADER then on the whole TV screen, the CORRESPONDENT stands before The Kremlin, lit up in the night.

CORRESPONDENT
Michael, this is a massive vote of confidence in the Russian Federation...

INT. MOSCOW. FLAT - DAY 1. 1537

The men are waiting. One looks at his watch.

SHVITKOY
Patience.

CORRESPONDENT (cont’d ON TV )
And it is very much down to pressure from President Bush that the AID has been given.

NEWSREADER
Well, twenty billion dollars. How many noughts is that?

CORRESPONDENT (Laughs.)
I think it’s ten.

NEWSREADER
A lot of money anyway. That was Elaine Midgely in Moscow. Sport. Tim Henman was knocked out in the second round of...

SHVITKOY leans forward and turns off the television. Silence in the room.

EXT. MOSCOW. FLAT. STAIRCASE - DAY 1. 1538
The YOUNG MAN is being dragged up the staircase. He clings to a handrail. One of the heavies kicks his hand away.

INT. MOSCOW. FLAT - DAY 1. 1539

The silence continues amongst the men.

Then the door flies open with a bang against the wall. The two heavies pull the YOUNG MAN into the room. He is forced onto the chair before the computer on the little table. SHVITKOY puts the gun to the YOUNG MAN’s head. He speaks to him quietly.

SHVITKOY
You are a clerk in the Ministry Financov.
(He presses a computer key.)
You have a password to an account. I cannot access it unless you enter the password. Please do so now.
(Leans in close to him.)
What’s the matter? It’s only American money.

A ripple of laughter amongst the men in the room. With a shaking hand the YOUNG MAN taps in a password. SHVITKOY presses ‘Enter.’

GO TOWARD THE SCREEN: 7968332/87/B Bank Code 09 87 96. Transfer completed. AND VERY CLOSE ON: Amount $20,000,000,000.’ As the transfer finally completes, we hear a single gunshot.

SHVITKOY looks up. The YOUNG MAN is slumped over the laptop, dead. The men are roaring their approval, glasses are raised, embraces, bottles of Vodka are waved high.

MAIN TITLES

EXT. ESTABLISHING. LONDON. THE CITY - DAY 2. 0919

A general view of London’s financial district.

ZOOM down to a narrow street.

EXT. LONDON. THE CITY. STREET - DAY 2. 0919

A grand-looking door. Beside it on a pillar a brass plate reads ‘Bowman & Co Bankers.’

SIR RICHARD stands looking at the plate. His face is ashen. He looks up.

Above him the building of the bank looms.
He rubs the brass plate with his sleeve. A doorman, dressed in uniform, has been eyeing the head of the Bank’s behaviour. Is the Chairman losing it? He approaches SIR RICHARD.

SIR RICHARD
Don’t worry about the Daimler Giles, I’ll walk.

SIR RICHARD sets off down the street.

EXT. THE BANK OF ENGLAND - DAY 2. 0928

GENERAL SHOT of the Bank.


SIR RICHARD walks into shot. He hesitates before the Bank and sighs.

INT. THE BANK OF ENGLAND. BOARDROOM - DAY 2. 0929

A room with heavy pale green velvet drapes. About the walls there is a fabulous collection of antique clocks standing in glass cases on elegant stands.

SIR RICHARD is sitting at a huge, deeply polished oval table. Also at the table there is the Governor of The Bank of England SIR JOHN BARRY. SIR JOHN is a moon faced man with a scrubbed look. He has a sharp pale eye.

SIR RICHARD
Do we really have to involve them? Can’t MI6 do the job?

SIR JOHN
They want to keep a safe distance. And the last thing we want is the Fraud Squad.

SIR RICHARD
Dear God no.

SIR JOHN
So we are stuck with these people.

The door opens and TOM and HARRY are there. SIR JOHN stands at once and ushers them into the room.

SIR JOHN (cont’d)
Ah Harry.

HARRY
Sir John. This is Tom Quinn. Tom, Sir John Barry, Governor of the Bank of England.
TOM (Shakes.)
Very pleased to meet you.

TOM does not feel at ease in this august company. HARRY is perfectly at home.

SIR JOHN
And Tom, this is Sir Richard Bowman, head of the Bank Bowman and Co.

TOM (Handshake)
Please to, yes...

HARRY
Hello Dicky, how are you?

SIR RICHARD
Oh not quite in the pink, but well.

HARRY
And Alice?

SIR RICHARD
Oh she’s... yes, well.

HARRY (To Tom)
Dicky and I were at school together.

TOM
Right.

They all sit down.

HARRY
So shall we...

SIR JOHN
Actually someone is joining us...

The door opens and AMANDA ROKE comes in at speed. She is a smartly dressed woman - powder blue suit - in her mid thirties. She has an immediate assumption of command about her. The men stand.

AMANDA
Running a little late, hope no one’s inconvenienced. Please sit down everyone.

Men sitting. HARRY and TOM have no idea who she is.

SIR JOHN
This is Amanda Roke from the Chancellor of The
Exchequer’s office. Ms Roke this is Harry Pearce and Tom Quinn from M.I.5.

Hand-shaking leaning over the table, the men trying not to stand.

HARRY
Pleased to meet you Ms Roke.

TOM
You’re a Treasury civil servant?

TOM has got off on the wrong foot at once.

AMANDA
I’m the Chancellor’s Political Counsel.

TOM
Ah.

SIR JOHN (An eye to Amanda.)
Perhaps Sir Richard should...

A nod from her. TOM clocks the deference. SIR RICHARD hates this.

SIR RICHARD
Last night one of our employees stole one billion dollars from us.

SIR RICHARD pours himself a glass of water. He is carefully controlling his hand from shaking. TOM watches.

SIR RICHARD (cont’d)
This is our thief.

He takes a photograph from a file and skids it across the highly polished table to HARRY. He looks at it. He hands it to TOM who looks at it.

SIR RICHARD (cont’d)
John Lightwood. A young man I would have trusted with my life.

PHOTOGRAPH: JOHN LIGHTWOOD in happier days: shirt, tie, Armani.

AMANDA
The Chancellor is deeply concerned about this matter. Bowman and Co is more than an old family Bank, it is a British institution. A scandal like this could send it to the wall. It could trigger a stock exchange crash, even lead to a major
economic depression. We cannot allow that to happen. That is why we have suggested that MI5 be called in to find John Lightwood and recover the money he stole.

TOM
I’m sorry but surely this a job for Scotland Yard?

SIR JOHN
There is... sensitivity here. The police would mean court cases, leaks to the press.

TOM
What sensitivity?

AMANDA
Look: all you have to do is do what you’re told.

TOM
I beg your pardon?

HARRY
All right Tom.
(To the company)
The Stock Exchange may tremble but ‘Old Family’ Banks have gone to the wall before and the Government hasn’t called in MI5. What is so special about this one?

A beat. SIR JOHN leans forward.

SIR JOHN
Very well. Bowman and Co handle certain Government accounts.

HARRY
Ah.

TOM
What are these accounts used for?

SIR JOHN
Strategic Aid?

SIR RICHARD
Yes. For example recently it was thought a good idea that a certain head of state - of a poor country - should have a private jet. To get around his country. So the finance was channelled through us.

This loquaciousness from SIR RICHARD has appalled AMANDA.
TOM
So you’re the Government’s dirty Bank.

AMANDA
I don’t think this is helpful.

HARRY (Low to Sir Richard)
This is very adventurous of you Dicky.

SIR RICHARD
Thank you Harry.

AMANDA, a very stern glance at the chattering men.

AMANDA
As far as MI5 is concerned, this operation is on a strictly need to know basis. All you have to do is find John Lightwood and the money. This is his file.

She hands HARRY a file, signalling the end of the meeting.

HARRY (Cheerfully)
Well. We’d better get on with playing at policemen then.

He stands. TOM does too.

AMANDA
You will liaise with my office.

HARRY
Absolutely.

He grins.

EXT. BANK OF ENGLAND - DAY 2. 0941

TOM and HARRY walking fast.

TOM
What will they want us to do next, deploy our officers as traffic wardens? It stinks.

HARRY
I agree. I’ve known Dicky Bowman for years, never seen him so worried.

TOM
We could put someone into the bank undercover. Find out what they’re all up to.
HARRY
Excellent idea.

TOM (Did not expect that)
Really?

HARRY (Shrugs)
Why not? We are spies.

INT. THAMES HOUSE. MEETING ROOM - DAY 2. 1110

DANNY and SAM. SAM with tea, cups, thermos flasks, biscuits on a tray.

SAM
I am the custard cream lady.

DANNY
The tea-tray can be an office weapon.

SAM
You mean poison my way up to power?

DANNY
Yeah, me then Tom then Harry then the DG...

RUTH, ZOE, TOM and HARRY come into the room and sit at the table. SAM hands out tea and biscuits, very waitress and don’t look at me. The morale is not good - the general feeling is that the investigation is beneath them.

TOM
Well, we are doing all we can - credit card, mobile phone usage, the works, to find John Lightwood.

DANNY
Probably in Barbados now.

ZOE
I had Special Branch turn over Lightwood’s flat.
The bank identified this...

A photograph of JOHN LIGHTWOOD with a young man. They are waving at the camera, drinks in hand.

ZOE (cont’d)
... as Tim Prachett, also a trader at Bowman’s. Looks like he and John Lightwood were best mates.

HARRY
Do I get the impression that you all hate doing this?
Shifty looks all round.

HARRY (cont’d)
Well I’m with you. Enough of being PC plods. We’re putting an officer into this bank, undercover. No-one pulls the wool over our eyes.

That’s more like it! They are all delighted.

HARRY (cont’d)
No one will be told. Certainly not Sir Richard Bowman.

DANNY
Who’s going in?

HARRY grins at him.

DANNY (cont’d)
Me? Undercover in a bank?

HARRY
You have a history of swindling credit cards. I’d have thought that makes you perfect for the job.

DANNY
Yeah. Well. Thanks.

TOM
They’re looking for someone to replace Lightwood. We’re going to make sure you get the job. Malcolm will give you a legend and a great CV. Ruth will give you a crash course on share trading.

RUTH
Don’t worry Danny, it’s all about cheating people.

DANNY (Uncertain.)
Oh. Great.

HARRY
And Zoe: I want you in there too. Go through files, records, anything you can lay your hands on. We’re looking for any record of John Lightwood transferring this money. I want to know what they’re not telling us about this old family bank.

ZOE
Great, we’ll see who makes the most money.

HARRY
You’ll make zilch. You’ll be a cleaner.
ZOE
Oh.

DANNY grins. SAM has overheard all and giggles. HARRY turns to look at her.

INT. THAMES HOUSE. THE GRID - DAY 2. 1418

DANNY is at a computer terminal on RUTH’s desk. On the screen are fluctuating prices of stocks and shares, some blue some red.

RUTH is over the other side of the grid, on the telephone. A computer screen before her also shows the market.

TOM is approaching RUTH.

DANNY (on phone)
Buying half a yard at 75.

RUTH
OK done.

Other phone rings. She grabs it.

RUTH (cont’d)
Zurich silver.

DANNY (on phone)
Selling half a yard at 82.

RUTH
Too high Danny...

DANNY (on phone)
Look at Singapore.

RUTH
Cripes ok done.

DANNY is seen punching the air.

TOM
What happened?

RUTH
Danny just made 50 grand. Or he would have if we’d been really trading.

TOM
How do you know about this stuff?
RUTH
I was in love with a big swinging dick. That’s slang for a trader.

Gorgeous smile from her.

TOM
And how is Danny measuring up?

RUTH
Oh he’s a huge talent.

TOM (Looking across at Danny)
I was afraid of that.

He looks at RUTH’s desk. A photograph of JOHN LIGHTWOOD is bluetacked to the top of her computer’s screen.

TOM (cont’d)
Are your old mates at GCHQ helping?

RUTH
They traced his mobile phone number. But it’s not been used since he disappeared. Nothing’s flagged up at airports, ferries. Looks like he’s gone to ground.

TOM straightens, worry on his face. He looks at the photograph.

INT. WINDOWLESS ROOM - DAY 3. 0758

JOHN LIGHTWOOD. He is dead. Burns on his body and cuts on his face show he has been tortured.

PULL BACK: he is laying naked but for boxer shorts on a linoleum floor.

PAN CAMERA: round to a well-manicured hand, ringed. And to VICTOR SHVITKOY’s face.

He smiles. He nods to someone.

A heavy man covers the body with a sheet of tarpaulin.

INT. BOWMAN & CO. TRADING ROOM - DAY 3. 0816

Rows of screens of different sizes crammed in rows. A white room, pillars, brilliant, even white light from ceiling strips. Two dozen men and women in their twenties, most of the men in shirt sleeves most of the women in suits, jackets off - some exceptions.
SIR RICHARD BOWMAN is walking an avenue of screens and traders with a very smart DANNY a respectful step behind him. They only look at them after they have passed.

There are two desks unoccupied. One is tidy the other is chaotic, with a woman’s jacket over the chair-back.

SIR RICHARD speaks to a young, saturnine, thin lipped man next to the empty desk.

SIR RICHARD
Tim this is Joshua Ikoli.

TIM
Hi.

DANNY
Hi.

SIR RICHARD
Joshua will take over John Lightwood’s accounts. He is very hot stuff. Blazing references.

TIM
Have to watch ourselves then won’t we.

SIR RICHARD
Indeed.
(To Danny)
Tim will help you out if you’re not familiar with any of the systems. All right Tim?

TIM
Yah yah.

SIR RICHARD
I look forward to your account at the end of the day then, Joshua.

DANNY is trying to control nervous excitement. He pulls the chair back.

GO TO: ZOE over the other side of the trading room. She has a blue overall on and a black bin liner. She is looking across the heads of the traders to the scene with DANNY. SIR RICHARD is leaving.

ZOE looks tense and grim.

GO TO: TIM and DANNY.

TIM
The disgraced man’s shoes.
DANNY
Don’t get you.

TIM
They say Johnny Lightwood stole money.

DANNY
Success or theft - It’s a thin line in this game.

TIM
You could say that.

Glances at DANNY, interested in him for the first time.

DANNY
Did you know John Lightwood well?

TIM
Don’t be crass, none of us know each other well in here, why the hell should we?

And he’s dialling on his phone. DANNY shrugs and dials his.

DANNY (into phone.)
Jazzer, Josh at Bowmans, yeah great socking it to the natives over here...

Evil look from TIM.

INT. THAMES HOUSE. THE GRID - DAY 3. 0850

RUTH is at a computer terminal. She has a phone head set. TOM is looking over her shoulder.

RUTH
There’s a GCHQ report the German Government’s about to manipulate the cost of German steel. They want the price up five points.

INT. BOWMAN & CO. TRADING ROOM - DAY 3. 0851

DANNY
No trade.

TIM has overheard.

TIM
First day nerves?

DANNY (Dialling again.)
Never piss on your own shoes.
TIM
True, true.

DANNY (Very fast dealing manner.)
This is Joshua Ikoli new at Bowman & Co yeah hi
Dusseldorf Steel buy at 67 68... thank you.

Slams phone down picks it up again.

TIM (Watching the screen)
You put a selling hedge on those options then sell
them on?

DANNY
Yeah.

TIM is deeply impressed.

TIM
Christ you just made 50 smacks minimum.

DANNY
Yeah.

Lifts phone.

DANNY (cont’d)
This is Joshua Ikoli at...

INT. SOHO BRASSERIE - DAY 3. 1300

It’s lunchtime. The brasserie is crowded. TOM and CHRISTINE
are close together at the end of the bar. Amid the press and
the noise their conversation is in a private bubble. Both are
practised at this.

TOM
Secrecy in a crowd.

CHRISTINE
I love it don’t you?
(Flirting)

Love these meetings too.

TOM
We are here for our masters not our pleasure.

CHRISTINE
Oh I don’t know.

TOM
So what news from our cousins over the water?
He has cooled the moment. She becomes business-like.

CHRISTINE
Washington CIA are hyper-ventilating about money. Twenty billion dollars of aid has gone missing in Moscow. American money.

TOM
Twenty...I can't do sums like that.

CHRISTINE
Obviously it's all good will toward Russia, to keep them in step on the Middle East.
(Closer)
Tom, listen. I know I'm being rude about your country...

TOM
Be my guest...

CHRISTINE
... But when it comes to funny money, the City of London is a wide open town. The money could come here. If you hear anything at all, you'll tell us? You would gain much love from the heart of America.

TOM
How could I refuse?

Humour glints in their eyes.

INT. BOWMAN & CO. TRADING ROOM - DAY 3. 1332

MAXIME 'MAXI' BAXTER walks across the room. She is an imposing woman: tall, with luxuriant, long curly hair - Italian looks. MAXI sits down at her station next to DANNY who is on the phone. From a distance ZOE watches. MAXI looks at DANNY.

DANNY
No sale.

He puts the receiver down.

MAXI
I'm Maxi Baxter.

DANNY
Josh Ikoli.

MAXI
Nigerian?
DANNY
My Dad. I was born in Peckham.

MAXI
Welcome to the animal room, Peckham boy.

And she’s dialling. She lifts one telephone and then another.

MAXI (cont’d)
Singapore? Yes Lei Feng, it’s Maxi. I want...

GO TO ZOE. She looks at a pile of shredded papers. She puts them in a bin on wheels and leaves the trading room.

INT. BOWMAN’S BANK. CORRIDORS - DAY

Pulling the bin of papers ZOE goes down corridors. She meets a maintenance man, wearing overalls.

ZOE
This one.

The man takes the bin.

INT. THAMES HOUSE. FORGERY SUITE - DAY 3. 1402

MALCOLM is tipping the contents of the bin onto a large plastic sheet. There are a few coffee cups, papers and a quantity of shredded material. He has a phone headset on, small microphone at his lips.

MALCOLM
Ah Zoe, you have delivered me shredding. Delicious.

ZOE (on phone)
How long will it take?

MALCOLM
An artist cannot be hurried.

ZOE (on phone)
Yes he can Malcolm.

She rings off. He is totally obsessed with the task.

EXT. HAMPSTEAD HEATH - DAY 3. 1408

General POV of the heath.

The camera moves in on a crime scene. There are Police cordons, canvas barricades around a group of trees, policemen everywhere.

TOM approaches, getting his arms through his overalls.

JACK BRAMPTON, a Special Branch man similarly clad, approaches.

TOM
Jack.

JACK
Tom. It’s definitely your man, and he’s a mess.

TOM pulls his mask on and follows the Special Branch Officer past the canvas barricades.

He stands aghast.

TOM
They crucified him?

JACK
Looks like.

TOM
I want Special Branch on to all the papers, all the media. No press, no news, absolutely none.

JACK
OK.

They are looking. A full shot of the crucified JOHN LIGHTWOOD. He hangs in greeny shadow nailed to a tree, wearing just his boxer shorts. His arms are straight out, hands nailed at the wrists, arms tied at the elbows.

TOM (O.S.)
Someone sending a warning. ‘Mess with us we crucify you.’

INT. BOWMAN & CO. TRADING ROOM - DAY 3. 1630

The clock shows 4.30 and a bell rings.

DANNY is exhausted.

TIM is irritated. Leaning back in his chair he kicks the edge of the desk.
TIM
Bitch day, bitch market. Wrenched my testicles just to keep even. How about you?

DANNY
Up a hundred and thirty thou’.

TIM and MAXI look at each other.

And a fluffy toy is thrown across the room at DANNY. He catches it - it’s a pink fox.

MAXI
Animal room, trader of the day. A tradition.

TIM
And drinkies are on you.

INT. CITY OF LONDON BAR - NIGHT 3. 2058

Champagne. The bar is packed.

TIM is drunk and unhappy. DANNY and MAXI are drunk and happy. The fluffy fox is on the bar.

DANNY
Great. A greasy evening.

MAXI
Little girls.

She goes. DANNY’s eyes follow. TIM notices.

TIM
She is a bad woman, you want to find out how bad, sleep with her. Johnny Lightwood did.

DANNY
Noted. What’s the rest of the squeeze like round here?

Across the bar, by the woman’s toilets, MAXI looks back at TIM and DANNY talking. She has a watchful look. She turns and pushes the door.

TIM and DANNY.

TIM
I’m off. Girly club. They lick you.

DANNY
I’ll have some of that.
TIM
Good man.

He finishes a drink smacking the glass onto the bar.

TIM (cont’d)
(With a flourish)
Into the dangerous night!

INT. BOWMAN & CO. TRADING ROOM - NIGHT 3. 2100

The room is empty. A mess of screwed up papers. ZOE stands with a black plastic bag in her hand. She sighs.

INT. LAP-DANCING CLUB - NIGHT 3. 2139

Noisy music.

A girl is all over DANNY. He puts a five pound note in her G string. CLOSE ON his hand: he nightpalms away a twenty pound note. TIM ordering drinks at the bar.

INT. LAP-DANCING CLUB - NIGHT 3. 2150

TIM is having a private lap-dance.

DANNY
Think of England, Tim!

TIM waves at him. DANNY lurches drunkenly through the crowd and into the gents toilet, staggering by the door.

INT. BOWMAN & CO. TRADING ROOM - NIGHT 3. 2200

ZOE is stooped, picking over paper thrown away in TIM’s wastepaper bin. She is finding nothing of interest and is fed up. She looks at her watch.

INT. LAP-DANCING CLUB. GENTS TOILET DOOR - NIGHT 3. 2200

DANNY comes out of the gents. For a moment he is stone cold sober. Then he assumes his drunken role and staggers for a moment, a grin on his face.

INT. LAP-DANCING CLUB - NIGHT 3. 2202

DANNY and TIM shouting into each others’ ears against the loud music, a dancer’s legs between them on a table.

And then a cut from the crowd and noise to:

EXT. BACK STREET - NIGHT 3. 2204
Street. TIM and DANNY push open a fire exit door. TIM is well the worse for wear, a bottle of champagne in one hand, in the other a six pack of Guinness cans.

EXT. ROYAL EXCHANGE. DAWN 4. 0458

DANNY and TIM are sitting on a bench. He is dribbling Champagne into an opened tin of Guinness. It is frothing.

TIM
Thing is.

DANNY
Yeah. What is?

TIM
Pleasure.

DANNY
Yeah.

TIM
I mean...Abusing your mind and your body, that’s a kind of art form.

DANNY
John Lightwood good at that was he?

TIM
Johnny...an artist of the good time. Couldn’t say no to nothing. He had a big thing going.

DANNY
What thing?

TIM
Don’t know if I ought’a say. Are you... one of the great and reckless?

DANNY
Try me.

TIM (Drunk conspiratorial.)
John Lightwood was helping dirty money through the bank.

DANNY
Tasty.

TIM
Very. Money laundering these days? If you’ve got the bottle, why not? This is the mother of bear markets. Everything’s in pieces, a butterfly
flutters in Tokyo, millions are wiped off London,
New York exchanges...firms being blown up for
fiddling billions...In times like these, you can’t
make money the right side of the line, go over it.

DANNY
And John was well over the line?

TIM
All the way to Lugarno.

DANNY
Lugarno Switzerland? That’s where the money was
going?

TIM
To the Banco Co-operativo.

DANNY
Whose name was...
(Slur.)
...the account in?

TIM
No idea.
(Suddenly perceptive.)
You’re not as pissed as me.

DANNY
Wouldn’t say that.

DANNY grins and drinks.

INT. THAMES HOUSE. MEETING ROOM - DAY 4. 0701

TOM, HARRY, DANNY, RUTH.

HARRY
Danny sorry about this early morning debrief, but
needs must. Things have become murderous.

TOM
John Lightwood was tortured to death. We must know
why, but Danny, you and Zoe watch your backs. Hear
me?

DANNY
Sure.

HARRY
Right: money laundering, everyone understand it?

HARRY does not. They all look at DANNY.
DANNY
You wash the money clean.

HARRY
I see laundrettes...

RUTH
Right!

DANNY (Rousing himself)
But it’s not laundrettes, it’s banks. You move the money from one bank to another all around the world, so fast no one knows where it came from in the first place.

HARRY
So Bowman’s is...

DANNY
One bank along the way. It can be there then not there in a second. Don’t think of cash, coins and notes. It’s like... a cloud. It can be blown all around the world, it can be split up into little clouds, it can gather in a big storm in one place. It’s a very beautiful thing, money.

TOM
So do we have anything on this bank in Lugano?

RUTH
It’s a Swiss Bank. God Almighty himself wouldn’t get a bank statement out of them. And its computers are state of the art fire-walled. You can’t even get a list of who works for it.

HARRY
Do they have a London branch or office...?

RUTH
Actually, yes. They have a suite of rooms permanently booked at the Royal Paramount Hotel, Mayfair.

TOM
A hotel suite?

RUTH
To entertain clients discreetly.

DANNY
That Maxi Baxter. I think she slept with John
Lightwood. Can we get everything on her?

HARRY
We will. Squeeze the lemon, good people, and the pips will come.

INT. MAYFAIR. ROYAL PARAMOUNT HOTEL. CORRIDOR - DAY 4. 1115

A senior HOTEL MANAGER - immaculately dressed - TOM, MALCOLM and two assistants with steel boxes and bags.

The MANAGER nervous.

TOM (Low to the Manager)
You are certain that all the Hotel security circuits in the rooms are turned off?

The MANAGER about to speak.

MALCOLM
Don’t worry I checked.

TOM
Then...

A gesture towards the door. The MANAGER puts a key into the door.

INT. MAYFAIR. ROYAL PARAMOUNT HOTEL. ROOM - DAY 4. 1116

The MANAGER leads the MI5 group into the room. They stand for a moment stunned by luxurious, 18th century period splendour. It is contrasted by a wonderful collection of early 20th Century abstract art.

Then the team are pulling on plastic gloves. This further unnerves the MANAGER.

TOM takes out a paper.

TOM
This is a copy of the official secrets act. Please sign it. For your own peace of mind.

MANAGER
My guests must not know...

MALCOLM
They won’t. No one sees us, we go through walls.

The MANAGER signs the official secrets act. TOM pockets it. They wait. The MANAGER leaves.
TOM
Just pop through the wall, get us a cup of tea
would you Malcolm.

Grins all round. MALCOLM blushes.

MALCOLM
Sorry got a bit carried away there.

One of the team opens double doors revealing to a magnificent
bedroom - king size bed, gold drapes soaring up to a canopy.
They stare.

TOM
Let’s rig the place and get out of here.

INT. THAMES HOUSE. HARRY’S OFFICE - DAY 4. 1258

HARRY, MALCOLM and TOM.

MALCOLM, with great care is laying out shredded paper which
has been glued back onto a flimsy base. He treats them like
rare manuscripts.

HARRY
So what do we have?

MALCOLM
An amazing thing. Richard Bowman opened an account
for John Lightwood, with an opening balance of
five hundred thousand pounds, the day the one
billion dollars went missing.

HARRY
A bonus?

MALCOLM
No. Bonuses to employees are paid at the end of
the year. This was opened directly by Sir Richard,
then a copy of the account sent to Lightwood. And
clearly someone destroyed any record of it.

HARRY
Or thought they had. Before our Leonardo of the
dustbins got hold of it.

MALCOLM
Oh thank you Harry.

TOM
So what does this mean? John Lightwood was paid to
steal from the bank?
We need to know more. Tell Danny to get friendly with the Maxi girl. As friendly as it takes.

TOM looks at him. This means ‘sleep with someone if necessary’ and they both know it.

EXT. THAMES HOUSE - DAY 4. 1306

TOM comes down the steps. He goes along the street.

And VICKY is driving her green Morgan sports car along side him. She wears retro, 1930s driving gloves - big sleeves. She calls out to him.

VICKY
Hey spooky man!

TOM looks around. She stops the car and he goes over to her.

TOM
For Godsake Vicky I said I’d come to your place...

VICKY
Thought I’d come over to Spook House, save time. Get in. Mystery tour!

He climbs into the car.

EXT. TEDDINGTON LOCK - DAY 4. 1359

Sunshine. The Morgan is parked a way off. TOM and VICKY are locked in an embrace above the lock. They finish, smiling at each other. They look down into the lock. The water is pouring into it.

VICKY
Ever thought of jumping into the river?

TOM
You have any idea of the trouble suicides cause the authorities at the lock here?

VICKY
What a machine man’s thought. Machine man!

She begins to tickle him. He laughs, they wrestle.

TOM
Stop it stop it!

They stop.
VICKY
I’ve thought of jumping. Not into a river. But out of my life, out of the country.

TOM
Giving up your career?

VICKY
You know how grotty the NHS has become? They reckon it would take billions to fix it. Where’s that kind of money coming from?

TOM
‘Spying’ can be grotty too.

VICKY
Then let’s bugger off, go round the world together in the car. I can heal people along the way you can use whatever your skills are, break into places...
(Suddenly she’s not joking.)
I mean it. Run away with me.

TOM
That is just so...

His mobile rings.

VICKY
Just so what?

TOM stands and walks away listening to his mobile. POV goes with him.

VICKY (cont’d)
Just so what?

TOM
I’ll be there.

TOM snaps the mobile shut. The car engine is revving. He turns and sees VICKY driving away from him over the grass.

TOM (cont’d)
Vicky I’ve got to get back to town...

She raises a finger to him over her head.

TOM is furious.

SHOT: TOM left alone on the lock. He looks down into the violent cascade of the water in the lock.
INT. THAMES HOUSE. THE GRID - DAY 4. 1500

TOM comes in from the pods and is making his way toward his station.

RUTH is at her station standing with a big art book open. She calls out to TOM.

RUTH
Tom! Where have you been?

TOM
Don’t ask.

RUTH drops the book. She disappears behind her desk to retrieve it. She pops back up, slams the book down on the desk.

It is of an altar piece showing the crucifixion.

RUTH
It was Russian!

TOM
What?

RUTH
The way they crucified him. Look. Here’s a fifteenth century, Russian ikon. See? Arms straight, feet not crossed. A Russian did this.

TOM
Russia.

RUTH loves art. Her hands caress the two images.

RUTH
It’s right in the tradition.

INT. SIR RICHARD BOWMAN’S. STUDY - DAY 4. 1611

An intimate, dark, snug room, curtains drawn, books on shelves, a small exquisite desk, small beautiful paintings on the walls with individual wall-lamps lighting them - amongst them an ikon. The bust of SIR RICHARD’s father - bronze, imposing - overlooks the scene from a shelf of its own.

SIR RICHARD is sitting in a big armchair. He looks very nervous. VICTOR SHVITKOY sits, near, legs crossed.

CLOSE TO: his hands as he taps an oval black Russian cigarette on a black and gold packet.
SIR RICHARD
Dear God Victor what did you do to that boy?

SHVITKOY
I tortured him to death.

SIR RICHARD goes white.

SIR RICHARD
Why? What kind of creature are you?

SHVITKOY
He stole from me, Dicky.
(He looks at the bust.)
This was your father’s room, wasn’t it?

SIR RICHARD
I should never have got involved with you.

SHVITKOY
I approached you, remember? You were horrified, then you said yes. For a handsome commission.
(Pulls back)
This boy Lightwood. You had no idea what he was doing?

SIR RICHARD
I swear to you, no. Greed must have overcome him. But in the name of God, why leave him on Hampstead Heath like that...

SHVITKOY
It was a warning. To you, you genitally-shrivelled English pant-pisser.
(He laughs.)
That is so much better in Russian, if only you spoke my language.

SIR RICHARD
You’re insane.

SHVITKOY
No, just free to do what I want. Huge sums of money make anything possible.
(Close suddenly, threatening.)
Listen, English banker. The transfer of the one billion dollars was a trial. Now we have to take the risk of transferring the rest of the money out of Moscow. Nineteen billion dollars.

SIR RICHARD
Oh God...
SHVITKOY
The CIA, the Russian Federation security services are looking high and low for that money. It must go in the next forty-eight hours.

SIR RICHARD
I have no choice.

SHVITKOY
No, you don’t, my friend. Nothing will go wrong this time. When the money comes into your bank you will personally make sure it gets to Switzerland.

SIR RICHARD can barely speak.

SHVITKOY’s attention has been caught by a Russian Ikon hanging on the wall. He stands, leans toward it and marvels.

SHVITKOY (cont’d)
I had no idea your father owned an Ikon by Dionysius. 15th century, it’s incredibly rare. You know what Dostoevsky said: ‘Beauty will redeem the world.’

SHVITKOY looks at him.

SIR RICHARD
Please. Take it as a gift.

SHVITKOY
Why thank you, Dicky.

Hands - a clawed embrace - lift the precious ikon off the wall. He lifts a coat, the ikon disappearing beneath it.

SHVITKOY (cont’d)
I’ll see myself out.

CLOSE ON: SIR RICHARD.

INT. SIR RICHARD BOWMAN’S. WINDOWLESS TOILET – DAY 4. 1619

SIR RICHARD is on his knees over a lavatory bowl. He sits up, he stands, he wipes his mouth.

He takes out a mobile telephone and dials.

INT. WORK-OUT ROOM – DAY 4. 1620

GENERAL POV: overhead looking down on the floor of a bare room, a pilates mat on polished floorboards. White venetian blinds, slatted sunlight. A punch bag hangs from a hook in the ceiling.
AMANDA - in the latest work-out gear - is doing pilates exercises on her own. Self-obsession.

A mobile rings.

AMANDA
Speak.

INT. SIR RICHARD BOWMAN’S. WINDOWLESS TOILET - DAY 4. 1620

SIR RICHARD
Shvitkoy wants to launder the rest of the money.

CUT BETWEEN: THE WORK-OUT ROOM AND THE TOILET showing the speaker, except where marked:

AMANDA
Where are you ringing from?

SIR RICHARD
Toilet, a toilet.

AMANDA, a beat, judging how to handle him.

AMANDA
When does he want to do it?

SIR RICHARD
In forty-eight hours time.

Even AMANDA has to blink.

AMANDA
Well, terrific.

SIR RICHARD
I don’t see anything ‘terrific’ about it!

AMANDA
This time we’ll make it work.

SIR RICHARD
It’s too dangerous.

AMANDA
Same as before. Who is going to handle the money this time?

SIR RICHARD
I don’t know, I can’t think. Everything’s crowding in.

(A beat.)
Alright, I will.

AMANDA
No. You must be deniable in this.

SIR RICHARD
I am very unhappy. I want to talk to the Chancellor.
She looks up in the air - 'give me patience.' Then at her most sugary.

AMANDA
This matter is too sensitive for the Chancellor to be involved in directly.

SIR RICHARD
But if it goes wrong again...

AMANDA
Sir Richard. We are all aware of the great risk you are taking for the government.

SIR RICHARD
I'm not taking it for the Government I'm taking it for the Country!

AMANDA
Yes of course. Just find someone to do it.
(A beat.)
Sir Richard?

He rings off.

BACK TO AMANDA.

AMANDA (cont’d)
Bloody men!

She throws the phone across the floor. It skids and hits skirting board.

She is shaking. She steadies herself. With a ferocious cry she kicks the punch-bag with her foot.

INT. SOHO BRASSERIE - DAY 5. 0747

It’s early morning, Soho has barely woken up. The bar has just opened. A waiter is taking chairs off the tables.

TOM and CHRISTINE DALE sit at the end of the bar drinking coffee. They have croissants.
CHRISTINE
Do you...do your own laundry?

TOM (Laughs)
Do I what?

CHRISTINE
I’m talking about Britain. There’s a rumour about a British Bank, Bowman and Co, doing something wicked?

TOM
How would you know that?

CHRISTINE
We have to know, we’re America, we’re trying to run the whole damn planet. Come on Tom. The money stolen in Moscow. It will be laundered. Has your Brit Bank turned baddie and taken in the washing?

TOM
That’s ridiculous.

CHRISTINE
Be careful, Tom. We want our money back and if you Brits are holding out on us in someway...

TOM
No no, we’re just a poor little country out here on the edge of the American Empire. We wouldn’t dream of touching your money.

CHRISTINE
Good. You know your place then.

And this time their eyes are not smiling.

INT. THAMES HOUSE. THE GRID - DAY 5. 1009

AMANDA and HARRY are arguing in HARRY’s office.

TOM is watching from his station.

And everyone on the grid is watching TOM, waiting for him to make a move.

He does. He goes toward’s HARRY’s office.

CONTINUOUS SHOT: FOLLOW TOM into HARRY’s office.

He opens the door without knocking. A row is in mid flow.
HARRY
Does Downing Street want to know what is going on in this bank or not?

AMANDA
Downing Street does not want you accusing a man of Sir Richard Bowman’s importance of laundering Russian Mafia money.

HARRY
Tom close the bloody door!

TOM closes the door.

AMANDA
You have exceeded your remit.

HARRY
Oh, remit!

AMANDA
You put a mole in the bank.

TOM
The only hope of recovering the stolen money is to find out what has been going on at Bowman’s.

AMANDA
You are interfering in matters that are not your concern. You are to withdraw your officer from this operation.

TOM suddenly loses his temper.

TOM
Are you giving us orders?

AMANDA
Absolutely.

TOM
And who are you to do that? Are you from the Joint Intelligence Committee? No. Are you a member of the Government, no, did someone elect you, no, are you even a real civil servant, no. So what are you?

A beat. She glares at them.

AMANDA
Take this seriously gentlemen, very seriously.

She waits a moment, then goes, TOM opening the door for her.
TOM swings the door shut.

HARRY
The new world order.

TOM
Harry...How come our gremlin from Downing Street knows Danny is undercover?

They look at each other.

HARRY
If there’s a leak in this department, we must plug it now.

They look at each other.

INT. THAMES HOUSE. COMPUTER ROOM - DAY 5. 1022

COLIN is at work. TOM comes in.

TOM and COLIN.

TOM looks up at a camera in the corner. He suddenly climbs up onto a table and pulls the cord out.

COLIN is bewildered. TOM jumps off the table.

TOM
Colin I’m going to have to trust you. I just have to take that leap in the dark.

COLIN (Intimidated)
What do you mean?

TOM
Someone has been passing on details of the Bank operation. I want you to monitor all the computers on the Grid.

COLIN pauses to take this in then recoils.

COLIN
You want me to snitch?...I don’t want to do that.

TOM
This job asks difficult things of us sometimes.

COLIN looks at TOM. He’s going to do it.

INT. THAMES HOUSE. THE GRID - NIGHT 5. 2123
It’s late at night. Main lights are off. Pools of light in the gloom.

TOM is waiting, keeping his eye on COLIN who is working at his computer.

COLIN takes pages from a printer. He sinks his head into his hands.

TOM stands and goes over to him. COLIN looks up, red eyed with fatigue.

He hands the papers to TOM. He looks at them.

CLOSE UP: TOM’s face. It hardens.

INT. THAMES HOUSE. THE GRID. MONTAGE - NIGHT 5/DAY 6. 0800

TOM is at his station. Staff begin to arrive: COLIN, who looks shifty; MALCOLM who looks cheerful; HARRY moving fast humming to himself.

TOM - unshaven - watches each of them.

Then RUTH arrives. She notices TOM and waves to him across the grid.

RUTH
Morning Tom!

She goes to her station.

TOM’S POV: as he approaches RUTH. She smiles then grimaces.

RUTH (cont’d)
Oooh! You look terrible, what have you been doing to yourself?

TOM leans over her desk and speaks low.

TOM
I’m going to be in Parliament Gardens in five minutes time. Join me.

Her face crumples. They are staring at each other.

EXT. PARLIAMENT GARDENS - DAY 6. 0813

By the Burghers of Calais Statue.
RUTH and TOM sitting on a bench. Rodin’s ‘Burghers of Calais’ statue is behind them. This scene is very painful for both of them. They do not look at each other.

RUTH
I suppose you have evidence?

TOM
Computer traffic from your station, yes.

RUTH
I coded it good.

TOM
Colin uncoded it good. You betrayed us.

RUTH
MI5 is a Government Department. I only told Downing Street what you’re doing. The Government can’t betray itself to itself, can it?

TOM
Don’t be naive, Ruth. You know what’s going on here. GCHQ planted you on us.

RUTH
Tom, I so much wanted to join MI5. To be a real spy. They said I could have the transfer if, very occasionally, I reported what you were doing. I mean this is the first time I’ve done it.

TOM
Reported directly to Amanda Roke?

She nods.

RUTH
The Prime Minister and the Chancellor have their own fiefdoms. She goes between the two of them. In a way she’s the most powerful person in Government.

TOM
Well now you’re a classic double agent. How does ‘real spying’ feel?

RUTH
The horrible thing is it’s rather exciting.

TOM does not like that remark.

TOM
Ruth I’ve got two officers in the field at high
risk. Do you want to get Danny or Zoe crucified on Hampstead Heath?

RUTH (Distressed.)
Don’t...

TOM
I’ll have to tell Harry.

RUTH
What will he do?

TOM
He’ll probably send you to Narnia.

RUTH
What’s Narnia?

TOM
A collection of damp nisson huts in the Scottish Highlands. Full of alcoholics and busted officers shuffling outdated files.

RUTH (A touch of anger.)
I’m so bloody good at this job, you know I am.
(A beat.)
Well that’s that then.

TOM
Of course double agents can be turned.

They look at each other.

RUTH
Oh Tom.

TOM
You’re on probation.

RUTH
Oh thank you...

But TOM has left the bench. She looks at pigeons fighting over crumbs at her feet. Her hands are trembling. She stands abruptly causing the pigeons to rise.

EXT. MAYFAIR. SHEPHERD’S MARKET. PUB - DAY 6. 1307

ZOE is sitting by a little outside table. It’s a tiny square, an old fashioned pub.

And CARLO sits down beside her. They kiss.
CARLO
Look...no. It is not a thing I should have done.
As a banker, I am ashamed of myself.

ZOE
Why? What have you done?

CARLO
I’ve booked a hotel room.

They are looking at each other. She is near laughing. He
smiles realising she’s not offended.

ZOE
Well.

CARLO
You don’t mind.

ZOE
I love it. Is it...

CARLO
Round the corner, Park Lane. You are not
thinking...Greasy Italian man.

ZOE
Oh yes I am.

They laugh.

CARLO
Shall we...It’s the Royal Paramount.

ZOE
Posh.

CARLO
Of course. But if you...

ZOE
No no, it’s a lovely idea.

Stands and kisses him.

INT. CITY OF LONDON BAR - DAY 6. 1310

DANNY and MAXI are having a lunchtime drink. Fruit juice.

MAXI (Looks at her drink)
A carrot and coriander cocktail. They say back in
the 1980s young city bloods like us would drink
two bottles of champagne at lunch. Heroic days.

DANNY
Yeah, but where are all the young bloods now? In alchi clinics. Though some get away with it still. Like John Lightwood.

MAXI
Really? What is it you think he got away with?

DANNY
The jungle drums say he nicked a billion dollars. Now there is a true modern hero. He was a friend of yours, wasn’t he?

MAXI
Maybe.
(A beat)
So what are you saying? You want to do what he did?

DANNY
Well, you know, this male thing we have - recklessness.

MAXI
I don’t think that’s just a male thing.

And they are close now.

DANNY
Tim said that you’re a bad woman.

MAXI
Do you think he’s right?

DANNY
He said there’s a way I can find out.

MAXI
Going to try it?

DANNY
Would I be allowed?

MAXI
That depends on the strength of your market penetration.

DANNY
Of course.
They laugh.

MAXI
We should get back.

EXT. MAYFAIR. ROYAL PARAMOUNT HOTEL - DAY 6. 1315

Establishing.

INT. MAYFAIR. ROYAL PARAMOUNT HOTEL. CORRIDOR - DAY 6. 1316

The corridor, empty.

CAMERA POV: look at the door of the Bank’s Suite. Then go to the lift which is just about to open. Before we see who is getting out, go to the bank’s door again, then along the wall and to the next door. Go through it into...

INT. MAYFAIR. ROYAL PARAMOUNT HOTEL. OBBO ROOM - DAY 6. 1319

...A cupboard-like room in darkness but for the light from monitors. COLIN sits bleary eyed before monitors which show the Banco Co-operativo’s room next door.

COLIN’s eyes close. He doses for a moment.

He wakes to voices...

STAY ON COLIN, not the screens.

ZOE (on screen)
This feels so decadent.

CARLO (on screen)
I’m pleased you like it.

COLIN, stunned, eyes wide.

INT. MAYFAIR. ROYAL PARAMOUNT HOTEL. ROOM - DAY 1319

ZOE and CARLO are in the room. They are embracing and kissing.

CARLO
And there is this.

He leads ZOE to the bedroom double doors and opens them. They stand before the splendour of the gold draped double bed.

ZOE
Oh yes!

INT. MAYFAIR. ROYAL PARAMOUNT HOTEL. OBBO ROOM - DAY 6. 1320
COLIN stares at the screen.

COLIN
Oh no.

On the screen ZOE and CARLO are pulling at each other’s clothes, laughing, rolling on the bed.

COLIN (cont’d)
No! No!

INT. THAMES HOUSE. MEETING ROOM – DAY 6. 1700

TOM and ZOE are sitting facing each other across the table in the conference room.

ZOE is white faced, tear stained.

Before her is a picture of her and CARLO in the hotel room embracing.

ZOE
How dare you put an obbo team on me!

TOM
We rigged that room to see what we could get.

ZOE
Well I hope you all had a good gawp!

TOM
Zoe...

ZOE
Who was on obbo duty?

TOM
Colin.

ZOE
Oh no.

TOM
You didn’t sign in that you were seeing this man.

ZOE
I’m not the first to do that.

TOM
Zoe, he took you to a suite of rooms used by a Swiss Bank. The bank the laundered money was destined for.
ZOE
Oh please God no.

TOM
You know what’s going to have to happen.

ZOE
What? Are you going to tell me I can carry on sleeping with him if I inform on him?

TOM
I’m sorry Zoe, I have to tell you. He’s married.

ZOE (A moment’s hesitation)
No he’s not.

Shows her a photograph.

TOM
Her name’s Maria. She’s the daughter of Antonio Gustino, the Italian Minister of Finance. Your man married very advantageously. For godsake Zoe, didn’t you even look him up?

ZOE turns away to hide her face, devastated.

ZOE
I just wanted...a little space, just for my own life, you know?

TOM
I will get Colin to lose that section of the tape and shut him up but we need to know if this man is involved.

A beat.

ZOE
Yes.

TOM
Right, what can you tell me about him?

ZOE takes a breath - it’s the beginning of a long debrief.

INT. DANNY AND ZOE’S FLAT - NIGHT 6. 2049

DANNY is sitting on the floor before the sofa drinking from a big mineral water. On the sofa there is a pile of fluffy animals. ZOE lets herself in.
ZOE
You on a session?

DANNY
Stone sober.

ZOE
Please don’t be.

DANNY
That bad is it?

ZOE
Oh yes.

She reaches for a bottle of vodka.

INT. BOWMAN & CO. TRADING ROOM - DAY 7. 1230

The dealing is in full swing.

The clock says 12.30.

From ZOE’s POV. She looks across the sea of white shirts and telephones and monitors to DANNY. He is sitting beside TIM and MAXI.

GO TO: DANNY.

Suddenly next to him, TIM stands up. He slams his phone down and storms off.

DANNY and MAXI watch.

DANNY
What brought that on?

MAXI, close to DANNY. CLOSE UP on their faces.

MAXI
He hasn’t been able to balance his positions three days running. He’s half a mill down.

DANNY
There but for the grace of God go all of us.

DANNY realises that she is leaning against him, a hand on his waist. Their faces are close.

MAXI
No Josh, not you and me. We are tougher.
DANNY
You reckon?

Closer still.

MAXI
Take me out tonight? Few drinks? Your place?

DANNY
Oh I think so.

INT. BOWMAN AND CO. CORRIDOR OFF TRADING ROOM - DAY 7. 1250

ZOE and DANNY talking fast low and heatedly. CLOSE on: their faces. Between them the floor of the trading room can be seen through a window.

ZOE
You can’t do that.

DANNY
It’s her idea.

ZOE
When you said you’d...with her I didn’t know you meant in our flat! She’s a target. It breaks all operational rules.

DANNY
I know that. And our flat’s not cool anyway.

ZOE
I like our flat.

DANNY
It sucks. Get on to Tom.

ZOE
To say what? Please arrange a millionaire’s shag pad for Danny this evening?

DANNY
Yeah. And make sure it’s in a trendy area.

He goes. ZOE incandescent. She flips her mobile.

INT. THAMES HOUSE. HARRY’S OFFICE - DAY 7. 1255

HARRY
He wants WHAT?

TOM
A flat. Danny’s convinced this woman is honey
trapping him and she wants to go round to his flat this evening - his expensive banker’s flat, which he doesn’t have...

HARRY
I’ll need more than feely feely instincts to launch the budget on this operation into orbit!

TOM, hands up ‘I’m backing off…’

TOM
OK.

INT. THAMES HOUSE. THE GRID - DAY 7. 1258
TOM walking across the grid. He’s waylaid by RUTH.

RUTH
Tom. Something wonderful.

INT. THAMES HOUSE. THE GRID - DAY 7. 1259
A few minutes later.

TOM and RUTH. She has papers.

RUTH

Another paper.

RUTH (cont’d)

TOM
My God.

RUTH
The oldest tricks fool the wisest heads.

TOM
What about schools, on her CV from the bank...

RUTH
Enrolled at Salehill Boarding School, aged thirteen. Good place for the oddball girl, wildly liberal sort of Rodean for girls on speed...
(Consulting a paper.)
Before that, the school she was meant to have gone to — Farnham Park — has no record of her. And there are no records at all — doctors, anything — before 1990.

TOM
So she suddenly appeared in London with a complete legend made for her?

RUTH
It’s a puzzle, isn’t it.

TOM
Great work, Ruth.

RUTH
Oh I’m so glad you think so, Tom.

INT. THAMES HOUSE. HARRY’S OFFICE — DAY 7. 1304

RUTH and TOM. HARRY looking at the material and a photograph of MAXI.

TOM
A wild guess.

HARRY
Try me.

TOM
Daughter of a powerful man? Who wanted her safe in England and had the clout to get her a new identity? In 1990? When the Soviet Union was collapsing?

HARRY
Ex-KGB, turned businessman? I’m beginning to see him in the shadows, aren’t you?

TOM
So? Can we set up a trap for the girl?

HARRY
Oh, alright. But the budget won’t run to the Docklands shag-pad of Danny’s dreams. His flat will have to do. Send a team over to clean out Danny’s identity and tart it up.

TOM
We’ll have to make it convincing. High flying banker’s stuff.

HARRY
Within the budget.
TOM
Zoe will have to go to a hotel.

HARRY
Can’t she sleep on your floor or something?

A look from TOM to HARRY...

EXT. SHEPHERDS MARKET - DAY 7. 1348

Tables in the open air in a little square. ZOE and CARLO are having a drink.

ZOE is all too aware of TOM sitting at another table.

CARLO leans into her.

CARLO
So. We walk round to the hotel?

ZOE
Lunch time’s nearly over, I have to get back...

CARLO
But lunchtime was your idea...

TOM is putting sunglasses on and looking the other way.

EXT. SHEPHERDS MARKET - DAY 7. 1350

ZOE. She has to tell him. It comes out in blurts.

CARLO
Zoe, have I offended you?

ZOE
I don’t want to see you any more.

CARLO
What?

ZOE
It’s because of work.

CARLO
Work.

ZOE
You’re a banker. We’re doing some work for a bank.

CARLO
So?
ZOE
So!...There’s a conflict of interest.

CARLO
Dear God you’re talking like some middle-aged bureaucrat.

ZOE
I can’t have my work compromised, I’m sorry. I’m ambitious and I l... Love my work. It’s a thing I’ve got, right?

CARLO
Don’t do this.

But she can stand it no longer. She stands and half runs, half stumbles away.

CLOSE ON: her face, streaming with tears. He sits behind her, stunned.

INT. DANNY AND ZOE’S FLAT - DAY 7. 1356

MALCOLM and SAM, both very busy. SAM is trying to assemble a spindly lamp and making a mess of it.

SAM
What’s Danny done to deserve all this stuff?

MALCOLM
It’s a honey trap.

SAM
Honey...

MALCOLM
He will be seduced in the interests of Queen and Country.

SAM is put out. She is thinking about DANNY and doesn’t like it.

SAM (She turns the lamp on)
Anything else?

MALCOLM (pointing)
Stock the fridge with Moet.

SAM
Hunh.

She stomps off. MALCOLM looks around.
MALCOLM
Right. Ready for the cleaners, I think, to eradicate personal details.

EXT. SHEPHERDS MARKET - DAY 7. 1404

CARLO is disconsolate. TOM sits down next to him, replacing ZOE on the bench.

A man in a raincoat - it’s a sunny day - sits on the bench, the other side of CARLO.

Nothing happens for a moment.

TOM
Mr Carlo Franceschini.

CARLO
What?
(Looks from one to the other.)
Who...

TOM
We work for a Government Department.

CARLO
Why should I believe that? You could be common muggers...

The restraining hand on him again.

TOM
Your father, Alberto Franceschini, was born in Milan, your mother Magherita, maiden name Pollini, is Italian Swiss. Because of your mother’s nationality you hold both a Swiss and an Italian passport.

CARLO
What is this about?

TOM
One billion dollars was stolen from a British Bank. It was placed in an account in the bank you work for. We want the name of its user.

CARLO laughs.

CARLO
How about the secret name of God too?
TOM
We believe the men who stole this money are major criminals. They kill.

CARLO
Look, for a bank, money is morally neutral.

TOM (Closer)
Mr Franceschini, think carefully of the situation you are in here.

CARLO
The situation is I am sitting as a free man on a bench in a free country...

He stops, staring. TOM is holding a wad of photographs out in front of him. He flicks through them.

TOM
Do you wish your wife to get copies in the post? Or we could e mail them to her. And her father.

LONG SHOT: the three men on the bench.

BACK TO them. CARLO is grey-faced.

CARLO
You realise that for the Swiss a banker’s confidence is as binding as that of a doctor or a priest?

TOM waits.

CARLO (cont’d)
The account is held in the name of Victor Shvitkoy.

He stands and walks away. This time the man in a raincoat does not stop him.

INT.THAMES HOUSE. FORGERY SUITE - DAY 7. 1541

TOM alone. He has the photographs of ZOE and CARLO and their negatives. He burns them above a metal tray.

Voices raised in anger.

HARRY (V.O.)
You invited my department into this operation with our hands tied behind our backs!

AMANDA (V.O.)
I don’t think it’s professional to vent frustrations.

HARRY (V.O.)
Oh don’t you!

AMANDA (V.O.) (Very angry)
I told you to remove your man from the bank and you did not!

SIR JOHN (V.O.)
Harry, Amanda, please!

INT. THE BANK OF ENGLAND. CONFERENCE ROOM - DAY 7. 1609

Present are HARRY, AMANDA, TOM, SIR JOHN and SIR RICHARD BOWMAN.

HARRY has lowered his voice.

HARRY
All right. Victor Shvitkoy.

From a slim briefcase TOM - the gesture is contemptuous - flicks a photograph of SHVITKOY.

CLOSE UP of the photograph on the shiny table top. No one goes to pick it up.

HARRY (cont’d)
Ex KGB General, art collector, criminal. Why did you let us go into this without knowing one of the most powerful psychopaths in the Russian mafia was involved?

SIR RICHARD closes his eyes.

TOM
Did you know he has an agent working in your bank?

HARRY flicks Maxime Baxter’s photograph onto the table.

SIR RICHARD
No not Maxime Baxter, she is one of our best...

TOM
Her passport, birth certificate, everything is false. We believe she is Victor Shvitkoy’s daughter.

SIR RICHARD (Low.)
Dear God.
TOM
I have two officers in the field. One of them is meeting this woman in... Two hours time. We must know: why is Bowman’s Bank involved with this money?

AMANDA and SIR JOHN look at each other.

AMANDA
Governor. Explain.

SIR JOHN
I have Downing Street’s authorisation?

A contemptuous waive of the hand from her.

SIR JOHN (cont’d)
When the twenty billion dollars of AID went missing in Moscow, Victor Shvitkoy approached Sir Richard. Would he be interested in handling a rather large sum of money, very quickly?

SIR RICHARD
When I reported Shvitkoy’s approach to MI6, they asked me to do what Shvitkoy wanted.

HARRY
And sting him.

SIR RICHARD
Yes.

HARRY
Steal the money from him.

SIR RICHARD
I instructed John Lightwood to move the one billion into Shvitkoy’s Swiss account. That was a loss leader. Unfortunately Mr Lightwood stole it. (He falters)
The person I most trusted, a brilliant young man...

TOM
And Shvitkoy found him.

SIR RICHARD (A whisper)
Yes.

TOM
What about the other nineteen billion?
SIR JOHN
Shvitkoy is still going to try to launder it.

SIR RICHARD
He believes I am his creature. He thinks I can be used.

AMANDA
You do realise Governmental proximity cannot be acknowledged.

TOM
You mean the British Treasury must not be seen to be anywhere near laundered money.

AMANDA
That is what I said.

HARRY
This will be yellow flagged top secret all the way, have no fear.

AMANDA clammed up, furious.

HARRY (cont’d) (To Sir Richard)
An incredibly dangerous and brave game, Dicky.

SIR RICHARD
Nature intended me to sit behind a desk balancing books, not go double-crossing Russian gangsters.

HARRY
All the more credit to you.

A touch of embarrassment in the room. A mobile goes off. SIR RICHARD takes his mobile from his pocket.

SIR RICHARD (under great stress)
I think, I think this is...

SIR RICHARD answers his phone.

SHVITKOY (V.O.)
Are you alone? If not, be so...

SIR RICHARD (to people in room)
Excuse me, I must concentrate.

He and AMANDA look at each other. SIR RICHARD goes out of the room.

AMANDA has waited for him to leave.
AMANDA
The idea was, and is, to steal the money back.

HARRY
For the Americans.

A silence.

TOM
Is there still something you’re not telling us?

AMANDA’s face is stony.

INT. BANK OF ENGLAND. CORRIDOR – DAY 7. 1611

Close to SIR RICHARD’s face. He is on his mobile. Past his cheek we see a YOUNG MAN approaching along the corridor.

INTERCUT TELEPHONE CONVERSATION WITH SHVITKOY IN ROOM:

SHVITKOY
Sir Richard, Dicky, I like calling you by your familiar name. We are close to doing a famous thing. A famous theft. You have no choice but to move the money. Do you understand?

SIR RICHARD
Yes. I understand.

He rings off.

And is staring at a beautiful clock in the corridor. It shows the time as 4.11

SIR RICHARD, lips open.

INT. BANK OF ENGLAND. CONFERENCE ROOM – DAY 7. 1612

AMANDA
I can assure you that...

A YOUNG MAN bursts into the room.

YOUNG MAN
Governor!

INT. BANK OF ENGLAND. CORRIDOR – DAY 7. 1612

They are rushing out of the conference room into the corridor.

SIR RICHARD has collapsed. The wreckage of the clock and its glass case are around him. He puts his hand out to HARRY.
SIR RICHARD (slurred)
Shvitkoy. He’s transferred the rest of the money
from Moscow.

SIR RICHARD (cont’d) (To Tom)
He’s had a stroke.
(Kneels)
Dicky, please, what’s the number of the laundering
account.

SIR RICHARD (cont’d) (Whispering)
Five nine nine eight...

PULL BACK: HARRY listening to the rest of the number. Sir
RICHARD’s head lolls back and HARRY looks up at TOM who is
handing him a small notebook and a pen. HARRY begins to write
the number down.

INT. BANK OF ENGLAND. CORRIDOR - DAY 7. 1614

TOM, HARRY and AMANDA are at the end of the corridor
whispering. SIR JOHN is with a medical team who are getting
SIR RICHARD on to a stretcher.

A desperate conversation in low voices.

AMANDA
The money will only be at the bank for a few
minutes. Your man must divert the money at once.

TOM is already dialling. He is short with her.

TOM
I know exactly what ‘my man’ must do and at what
risk.

INT. BOWMAN & CO. TRADING ROOM - DAY 7. 1615

DANNY on the phone.

DANNY
Yes.

He listens. His eyes flicker. MAXI is next to him watching her
screen, preoccupied. TIM’s desk is unmanned.

DANNY (cont’d)
Right.

MAXI looks at him. Smiles. He smiles back.

MAXI
You look like a man getting a tip.
DANNY
Something like that.
(Into phone.)
Give me the numbers.

Listening.

INT. BANK OF ENGLAND. CORRIDOR - DAY 7. 1616

TOM on his mobile. AMANDA and HARRY are very close to him.

TOM
... 495. Want me to repeat?

INT. BOWMAN & CO. TRADING ROOM - DAY 7. 1616

DANNY
Don’t bother.

DANNY tosses the phone back into its cradle and begins to work on the keyboard, intent on what he is doing.

MAXI looks across at him then begins to work on her keyboard.

DANNY, with a reflex action of relief, jerks back in his chair, arms hanging down.

MAXI
What did you do just then?

DANNY
How do you mean?

MAXI
Were you transferring something in the main foreign accounts?

DANNY
Nah, just looking.
(Stands, stretches)
Taking five.

He turns away nonchalantly. She looks at his back with hatred. She turns to the screen urgently and starts to tap her keys. Her eyes narrow. She takes out a mobile phone and dials. She crouches into the phone speaking in a whisper.

MAXI
There is a problem.

INT. ROOM - DAY 7. 1617
VICTOR SHVITKOY’s face fills the screen, a mobile pressed to his cheek.

    SHVITKOY
    Speak.

    MAXI (on phone)
    Has the money reached Lugarno?

    SHVITKOY
    I’ve not been advised.

    MAXI (on phone)
    Oh God, no. It’s happened again.

    SHVITKOY
    Alright. Keep calm, CALM! Listen to me. Do you know who is responsible?

INT. BOWMAN & CO. TRADING ROOM - DAY 7. 1617

She watches DANNY as he saunters to the swing doors to the trading room and pushes them open.

    MAXI
    I think so, yes.

INT. ROOM - DAY 7. 1617

    SHVITKOY
    Right. Stay with him, do anything he wants to do. But get him to tell you where the money is. Maxime: anything. Do what I say.

He rings off. A look of fury on his face.

INT. BOWMAN & CO. TRADING ROOM - DAY 7. 1618

Fear on MAXI’s face. She looks at the doors, as she urgently takes a puff on her inhaler.

INT. BOWMAN & CO. CORRIDOR OFF TRADING ROOM - DAY 7. 1618

DANNY and ZOE. DANNY has just come through the doors. He is high. ZOE is nervous and hurried.

    DANNY
    Hey I just nicked nineteen billion dollars! Oh wow what an amazing experience!

    ZOE
    Danny, concentrate. Are you with me?
DANNY blinks and looks at her.

ZOE

Your lady friend is the daughter of a Russian hood, name Victor Shvitkoy. He killed John Lightwood.

DANNY is suddenly serious.

DANNY

What are Tom’s orders?

ZOE

Our lovely flat now has the trappings of a trendy banker’s pad.

DANNY

Can’t wait.

ZOE

Whatever happens, stick with Maxi. Do anything you can to find out where her father is.

(A beat)

Be careful, Danny.

DANNY

Hope there’s good booze in the fridge.

DANNY grins and peels away to go through the doors.

INT. CITY OF LONDON BAR. WOMEN’S TOILET CUBICLE – NIGHT 7. 2036

MAXI is checking an automatic pistol. She puts it away in her handbag flushes the toilet and opens the door.

She passes ZOE who is checking her make-up before the mirror.

INT. CITY OF LONDON BAR – NIGHT 7. 2037

MAXI comes out of the toilet and goes to DANNY.

ZOE slips out after her and stands by the wall, watching across the crowded bar.

CLOSE ON: DANNY and MAXI.

MAXI

Ready?

DANNY

Dark side of the moon?
MAXI
Yes please.

ZOE watching.

ZOE (Into her lapel.)
They’re leaving.

EXT. DANNY AND ZOE’S FLAT - NIGHT 7. 2038

The MI5 surveillance van is parked outside.

TOM (V.O.)
Good Zoe, go after them. Is Danny’s tracker working?

INT. MI5 SURVEILLANCE VAN - NIGHT 7. 2038

TOM, MALCOLM and COLIN before massed equipment. The rooms of the flat – all steel and glass, as in the brochure – are on screens. There is also a London street map with a bleeping dot showing where DANNY is.

MALCOLM
I’ve got a signal.

TOM
Are we ready with the flat?

COLIN
All concurrent surveillance systems are operational.

TOM
Colin when the word ‘yes’ will do use it, right?

COLIN
Yes.

A smirk from MALCOLM.

TOM
Let’s stay on top of this shall we?

They settle in to concentrate.

EXT. CITY OF LONDON BAR - NIGHT 7. 2041

DANNY and MAXI come out of the bar happy, arms around each other. They hail a taxi and are getting into it.

GO TO: ZOE a distance away.
ZOE
They’re on their way. Black London Cab.

EXT. DANNY AND ZOE’S FLAT – NIGHT 7. 2049

The black cab draws up. DANNY and MAXI get out.

INT. MI5 SURVEILLANCE VAN – NIGHT 7. 2052

TOM, MALCOLM and COLIN watch the screen – no sound – as DANNY and MAXI arms round each other and giggling go along the corridor.

TOM (Under his breath)
Come on, Danny...

DANNY opens the door.

INT. DANNY AND ZOE’S FLAT – NIGHT 7. 2053

DANNY and MAXI walk into the flat. DANNY quickly looks around him, checking what’s changed, what’s been removed etc.

MAXI
Thought you’d be more upscale than this, Josh.

DANNY
It does me. I’m never here.

A beat.

DANNY (cont’d)
Drinkies.

DANNY goes to the fridge and opens it. He lifts a bottle of champagne. A moment as he stares at the massed ranks of champagne bottles.

DANNY (cont’d)
Shampoo.

He takes two glasses with a swagger.

INT. MI5 SURVEILLANCE VAN – NIGHT 7. 2054

Monitor, MAXI looking directly at the camera.

MALCOLM
Don’t get too cocky...

TOM watchful. A flicker of nervousness on his face.

INT. DANNY AND ZOE’S FLAT – NIGHT 7. 2055
...And MAXI is turning to DANNY as he pops the champagne bottle’s cork.

DANNY
Here we go.

MAXI
What are we celebrating?

DANNY (Pouring)
I don’t know if I should tell you.

MAXI
You’ve made a killing?

DANNY
Better. I’ve got unbelievably hot info.

MAXI
What?

DANNY
You wouldn’t believe it.

MAXI
Try me.

DANNY
Good old Sir Richard Bowman’s family bank is laundering dirty money.

A beat.

MAXI
Really?

DANNY
And ah...I’ve nicked it.

MAXI
You’ve what?

DANNY
It was on its way from Moscow to Lugarno, through Bowman’s. I just... pushed it into a little account of my own. Well a very big account now!

MAXI
How much?

DANNY
Nineteen billion smacks.
INT. MI5 SURVEILLANCE VAN - NIGHT 7. 2056

Consternation amongst the listeners.

MALCOLM
Is this a very risky...

TOM
He’s trying to hook her.

MAXI (over the wire)
Isn’t that...what John Lightwood did?

INT. DANNY AND ZOE’S FLAT - NIGHT 7. 2057

DANNY
Lightwood? Disappeared hasn’t he?

MAXI
I don’t know if you’re a brilliant thief. Or a fool or what...

DANNY
Brilliant thief and in a celebrating mood.

They look at each other then embrace.

MAXI
Where’s the bedroom?

DANNY sweeps her up in his arms. She laughs.

MAXI (cont’d)
Oh I do love a corny man.

He carries her towards the bedroom.

INT. DANNY AND ZOE’S FLAT. BEDROOM - NIGHT 7. 2058

They fall laughing onto the bed. MAXI’s face over his shoulder flitting across the room.

DANNY
I mean I’m not actually stealing the money.

MAXI
No?

DANNY
I want to return it to its rightful owner.
MAXI
For a little commission.

DANNY
Just two mill. I’m not greedy.

MAXI
No, right little puritan aren’t you.

DANNY
Trouble is I have to find the owner of the money.

MAXI
Yes you do, don’t you.

DANNY
Can you help me there?

MAXI
What makes you ask that?

DANNY
Instinct?

MAXI rolls over and spots something under his bed. While his back is turned, she looks closer and sees a gym membership card with DANNY’s photo on it and the name “DANNY HUNTER”. DANNY turns round just in time to see her looking confused.

INT. MI5 SURVEILLANCE VAN - NIGHT 7. 2059

COLIN
I think she’s...

MALCOLM
God the cleaners didn’t do their job!

TOM
Hold! Everyone, hold!

INT. DANNY AND ZOE’S FLAT. BEDROOM - NIGHT 7. 2100

MAXI looks for something in her bag then gets up off the bed.

MAXI
I’m going.

DANNY
What?
MAXI
I’ve left my inhaler. Back home. Sorry, I’ll have to go.

DANNY
I’ll come with you.

MAXI (A smile)
Will you now.

INT. MI5 SURVEILLANCE VAN - NIGHT 7. 2100
They are watching this on the monitors.

MALCOLM
Shall we lift her?

TOM
Wait!

DANNY (on monitor)
Hang on, I’ll bring the bottle.

TOM
Danny’s tracker is working?

COLIN
Yes.

MALCOLM (An edge of panic)
What do we do, what do we do?

TOM
We let them leave.

MALCOLM
Danny will be at serious risk...

TOM (Interrupting.)
Yes thank you.

EXT. DANNY AND ZOE’S FLAT - NIGHT 7. 2110

Seen from over the roof of the observation van, DANNY - bottle in hand - and MAXI come out and hail a taxi. They get in and the cab drives off.

EXT. SOUTH LONDON ESTATE - NIGHT 7. 2128

The cab draws up on a busy road. A hinterland of estate high rises and galleries stretches away.

DANNY and MAXI get out of the cab.
DANNY
Up and coming area?

MAXI
You will be amazed.

She turns and kisses him passionately. DANNY responds.

EXT. SOUTH LONDON ESTATE. LANDING - NIGHT 7. 2130

DANNY and MAXI come up a staircase then along the landing.

They come to a door.

GO TO DANNY’S POV.

DANNY
Done the place up have you?

MAXI
It’s a real bolt hole.

DANNY
Great!

He looks nervously up and down the landing then over the edge of the balustrade.

MAXI has the door open. She steps back. Inside is dark. DANNY has to decide...He goes into the flat.

Still from his POV: he is immediately overpowered. He sees a black hood coming toward him.

DANNY (cont’d)
Bastards bastard bastards...

Silence.

BLACKOUT SCREEN.

Then short fearful breaths.

And...

INT. WINDOWLESS ROOM. NIGHT 7. 2135

...The hood is taken off DANNY’s head.

It is the same room - with the window blocked by chipboard - in which JOHN LIGHTWOOD was tortured.
DANNY is naked. His wrists and ankles handcuffed to an iron garden chair.

Before him on a table there is a laptop computer. Its screen is lit up.

There are two masked men. One takes his mask off. It’s VICTOR SHVITKOY. He taps an oval black Russian cigarette on a packet. CLOSE UP: his hands and the cigarette. He does not light it. DANNY watches his hands.

SHVITKOY
So Mr Joshua Ikoli, my daughter tells me she thinks you are very beautiful.

DANNY
I don’t think so.

SHVITKOY
No. Well if I put your eyes out, you wouldn’t have to look at your face in the mirror.

A horrible moment.

DANNY
Look I’ll do a deal with you.

SHVITKOY
Excellent. This is the deal I want. You have some money of mine in an account at the bank of Bowman and Co. Kindly tell me the codes and the number of the account so I can enter the details into this computer. And transfer the money.

He nods to the other man. He has a needle.

SHVITKOY (cont’d)
My colleague is holding a knitting needle. He will now put it straight through the cornea of your eye into the optic nerve.

DANNY struggles. MAXI bursts into the room.

MAXI
I found this in his clothes.

It is a toothpick.

SHVITKOY
It’s a toothpick.

MAXI
That’s what I thought.
SHVITKOY looks at it more carefully. Then closely. He pulls it into two halves. There is a shiny wire.

DANNY
Yeah you see, Victor, tracker equipment’s come on a lot since you were KGB.

The chipboard and the window are blown into the room. For a moment everyone is looking at a stun grenade on the table beside the laptop. The grenade goes off.

EXT. SOUTH LONDON ESTATE - NIGHT 7. 2142

From DANNY’s POV. He is walking past policemen and women, through a cordon, towards TOM, MALCOLM and COLIN. ZOE appears, running towards him. She embraces him.

She says something. TOM says something...

But DANNY is deaf. There is only a muffled sound.

INT. THAMES HOUSE. MEETING ROOM - NIGHT 7. 2258

...Still from DANNY’s POV.

His hearing is better, though still strange.

Around the table are TOM, HARRY, ZOE, MALCOLM, COLIN, RUTH and AMANDA.

They are all looking at her. We hear what DANNY is hearing: AMANDA’s speech muffled.

AMANDA
The Chancellor of the Exchequer too has asked me to thank you. It was a highly satisfactory outcome. Many thanks.

(Turns to Danny.)
I do hope your hearing is better?

General POV.

DANNY
What?

A moment. Then smiles.

AMANDA
Well I will leave you to your internal debrief.

HARRY
Certainly.
AMANDA goes.

HARRY (cont’d)
Well, after the excitement the paper work. Written statements all round then Tom and I will do the personal debriefings...

TOM
‘Cuse me.

He rushes out.

FOLLOW: him on to the Grid. He catches AMANDA just by the pods.

TOM (cont’d)
What about the money?

AMANDA
What?

TOM
The nineteen billion dollars, all of what, thirteen billion pounds? What happens to it?

AMANDA
The right thing.

She turns and goes.

INT. THAMES HOUSE. HARRY’S OFFICE - NIGHT 7. 0107

The Grid is in pools of shadow. They have all gone home. HARRY and TOM are having a drink of whiskey. HARRY pours. They drink.

HARRY
The leak to Downing Street. Do I need to know anything?

TOM
I don’t know.

HARRY
Someone is on probation?
(Stops Tom replying.)
Only tell me who it is...If the problem happens again.

TOM
Do you know what’s happened to the money?
HARRY
Ah.

He smiles.

INT. SOHO BRASSERIE - DAY 8. 1011

CHRISTINE and TOM are having coffee at the bar.

CHRISTINE
Funny you were talking about money the other day.

TOM
No you were talking about money.

CHRISTINE
Our economics analyst at the Embassy has gone insane.

TOM
That’s nasty for him.

CHRISTINE
What’s freaking him out is a very strong rumour.

TOM
The rumour being...

CHRISTINE
Being that the British Treasury have found a huge sum to improve the National Health Service. Thirteen billion pounds.

(A beat)
There’s also a report from Moscow. There’s some bloodletting amongst the Mafia. A lot of money’s disappeared in London. Twenty billion dollars worth. World Trade Organisation money, American money.

TOM
Rumours and reports.

CHRISTINE
Yeah. Take a brave thief to steal from the Russian mob.

TOM
What will the American Government do?

CHRISTINE
Oh give them another twenty billion.

This catches TOM out.
CHRISTINE (cont’d)
I mean we can’t be seen to be losing money like that.

TOM
No.

They are looking at each other close, trying to read each other. On the edge of smiles.

INT. SIR RICHARD BOWMAN’S STUDY - DAY 8. 1019

The study is now SIR RICHARD’s sickroom. He lies on a single bed propped up by many pillows. There are machines monitoring him. There is a nurse sitting discreetly by the wall.

SIR RICHARD cannot hear or speak. His watery eyes focus on nothing.

HARRY sits beside him.

HARRY
You did a great service to the country.
(A beat.)
You confronted a most dangerous man and did so with great courage.
(A beat.)
We have recovered this. We believe it belongs to you.

HARRY raises and unzips a special carrying case. He takes out the ikon SHVITKOY took from the room.

Nothing. Then, hands wavering, SIR RICHARD reaches out and takes the ikon. His eyes sweep the image full of love. Tears are running down his cheeks.

END OF EPISODE