(Name of Project)
by
(Name of First Writer)

(Based on, If Any)

Revisions by
(Names of Subsequent Writers, in Order of Work Performed)

Current Revisions by
(Current Writer, date)
PATRICIA NORTON is addressing a group of Israeli and Palestinian delegates at the London peace talks. Her name and status are clearly marked in front of her as are those of the delegates with corresponding flags to mark their nationality. A cacophony of competing conversations.

PATRICIA

Enough!

She has immediate authority.

PATRICIA (CONT’D)

We have to sort this out before the start of the talks tomorrow. Both delegations have until 4am to agree my draft proposals on the holy sites of Jerusalem. If by then I don’t receive messages from both delegations in my hotel I’ll go back to New York and spend the week with my kids.

She gathers her papers.

PATRICIA (CONT’D)

Please don’t let the fact that the eyes of the world are upon us in any way influence your decision.

CUT TO:

ADAM CARTER, COLIN and a couple of others are watching PATRICIA on the TV monitors.

ADAM

Brinkmanship. Patricia’s pretty good at that.

COLIN

She’s not that serious though?

ADAM

Oh she’s serious.

His phone rings and he answers.

ADAM (CONT’D)

Yes? No we’re having a little look at the pre-conference negotiations...

He starts to listen to the person on the other end. Colin thinks he’s finished.
CONTINUED:

COLIN
The sound quality OK for you?

Adam holds his hand up to indicate he’s still listening to the caller. Moves out of room still talking on mobile.

INT. WHITEHALL OFFICES. FOOT OF STAIRS - NIGHT 0. 1805

Adam stops at foot of stairs and suddenly starts at the sound of a woman’s laugh. He peers up the stairs and we go to a woman half-coming down the stairs with a couple of colleagues. She’s very beautiful and a smile crosses Adam’s face. It’s as if he’s seeing this woman for the first time. He has clearly stopped listening to his phone conversation. A split second later, she sees him. Looks slightly impatient at his gaze and turns back to her colleagues although as she comes down the stairs she glances at him again. Caller obviously still trying to get Adam’s attention.

ADAM
What? Oh sorry ... yeah ... name for a legend. Well, if she’s young and sexy she’s got to be Isobel.

The woman who we will know as FIONA has arrived at the foot of the stairs. Separates from her colleagues and turns to face Adam and appraises him with a cool and amused stare.

FIONA
Who’s Isobel?

ADAM
No idea what you’re talking about.

FIONA
I know you, Adam. Always using the names of girls you fancy for legends.

ADAM
More importantly, what are you doing here, Fiona? There’s an agreement and this is off-limits to M.I.6 at the moment.

Behind them a door opens and some of the delegates start to come out. Fiona holds up a pass to Adam.

FIONA
Access all areas.

ADAM
Well you’re early. The peace talks start tomorrow. Technically, I could have you arrested.
CONTINUED:

FIONA
I love it when you’re forceful darling, but wouldn’t it look a bit silly having your wife arrested.

PATRICIA (O.S.)
Ah, the It-Couple of the British Security Services ...

They turn to see Patricia coming out of room.

FIONA
Patricia Norton. Is there no stopping this woman. From serving canapes in the Damascus Embassy to Chief Negotiator for the United Nations.

Patricia embraces them both. She kisses Fiona.

PATRICIA
Fiona. And Adam, looking handsome as ever ...

FIONA
He’s making a special effort at the moment.

They start to go down the stairs.

PATRICIA
This is meant to be a peace conference not a spooks convention.

ADAM
(indicating Fiona)
Not all of the spooks are meant to be here.

FIONA
Can you believe he threatened to have me arrested!

Patricia laughs.

PATRICIA
Since you were both here, what did you think of my ultimatum? And please don’t tell me you weren’t listening.

ADAM
Will it work?

PATRICIA
Oh I think so.
CONTINUED: (2)

FIONA
Cue big suicide bomb in Tel Aviv that ruins everything.

PATRICIA
Nothing we can do about that.

ADAM
Middle East peace talks. Always brings out the extremists ...

They turn onto corridor where Fiona sees a member of another delegation and indicates that she needs to speak to him. Blows a kiss to Patricia and leaves. Adam and Patricia continue through a revolving door and out into ...

EXT. WHITEHALL OFFICES - NIGHT 0. CONTINUOUS

... where they stand on steps.

PATRICIA
If you’re interested in extremists, Adam, look into David Swift.

FIONA
The newspaper proprietor?

PATRICIA
And a fanatical Israeli group calling itself the November Committee.

ADAM
Why?

PATRICIA
We’re trying to save the peace process. They’re trying to derail it.

A car pulls up to take her away.

PATRICIA (CONT’D)
I’ve got to get to my hotel and await those phone calls.

ADAM
You seem pretty upbeat.

PATRICIA
Pessimism of the intellect, optimism of the will. This is last-chance saloon Adam.

ADAM
I’ll buy you a G and T soon and you can brief me on the November Committee.

(CONTINUED)
CONTINUED:

PATRICIA
We can mull over old times in Damascus when I was still serving canapes in the embassy.

They hug.

PATRICIA (CONT’D)
‘Bye Adam darling. Take care of your beautiful wife.

She gets into the car and Adam watches it pull away. Smiles.

INT. CAR – NIGHT 0. 1810

PATRICIA NORTON is going through some papers. DRIVER glances at her in his rearview mirror. She looks up puzzled, takes her bearings.

PATRICIA
Where are you going? This isn’t the way to my hotel.

He doesn’t reply. Just his hard eyes meet hers in the mirror. Her expression changes to one of terror. She scrabbles at the window which doesn’t open, takes out her mobile. CHAUFFEUR watches impassively. He knows she won’t be able to call. Car accelerates. No reception, she cries out in frustration and the mobile falls from her hand. She starts to bang helplessly on the windows.

TITLES

INT. THAMES HOUSE. THE GRID – NIGHT 0. 1900

ZOE and DANNY at their stations. On the table in front of them are legend boxes marked “Laura” and “Chris”. They’re handing each other stuff from the boxes.

ZOE
OK, Chris. Your Hackney Central library card, copy of New Internationalist magazine and Che Guevara keyring.

DANNY
And for you, Laura, “The Fateful Triangle” by Noam Chomsky, Senate House library card and a Buena Vista Social Club CD. (beat)
How come you’re the smart PhD student and I’m the activist?

ZOE
Who’s the financial genius?
CONTINUED:

DANNY
Me of course.

ZOE
So if the Palestine Freedom Campaign is channelling funds to terror groups, we need your genius close to their computers.
(beat)
While I use my comparative charm advantage on its Chairperson.

DANNY
I can do charm.

But Zoe is looking at TV screen.

ZOE
Speak of the devil.

ON SCREEN: Question Time type debate and speaking is NICHOLAS ASHWORTH MP. (His name and title also come up on screen)

ASHWORTH
Friends and relatives killed, houses bulldozed, a great big security fence that cuts you off from work and you wonder why the Palestinians are angry?

Another panel member intervenes. We will know him later as DAVID SWIFT.

DAVID SWIFT
So angry that they blow up buses full of innocent people. You support those murderers.

ASHWORTH
I can understand the heroism of their sacrifice.

DAVID SWIFT
Ladies and Gentleman, I give you the British MP who thinks that the terrorists who blow up children are heroes. Presumably that’s why his campaign gives them more than just moral support.

ASHWORTH
That’s outrageous ...

PRESENTER
I’d like to move us onto the peace talks starting tomorrow.

(CONTINUED)
CONTINUED: (2)

ASHWORTH
(indicates Swift)
He doesn’t want peace.

DAVID SWIFT
Not your kind of peace.

PRESENTER
How many kinds of peace are there?

Back to Zoe and Danny.

ZOE
Come on, we need to make tracks.
Got your little toy?

DANNY holds up a pen.

DANNY
Now this is seriously cool.
Malcolm's improved the zoom and the
control sensitivity so that it can
almost see around corners.

They start to walk towards the exit and Zoe’s mobile rings.
She checks caller ID and it’s WILL. Answers.

ZOE
Hey you. Not a good time.

She smiles.

ZOE (CONT’D)
You’ve got the key, let yourself
in. And wait up for me.

DANNY
Will’s got a key now?

ZOE
Well, he gave me one for his place
so I just thought...you don’t mind?

DANNY
(frostily)
Why should I mind?

They exit.

INT. PALESTINE FREEDOM CAMPAIGN OFFICES – NIGHT 0. 2030

ON SCREEN: we’re looking at images of young peace activists
in the Occupied Territories and Palestinian youths
confronting the Israeli Defence Forces.

(CONTINUED)
CONTINUED:

Danny and Zoe sit separately. His pen/camera is focused on Ashworth and a man we will know as RICHARD HOLLINS. We zoom in on Richard who puts his arm on Ashworth’s shoulder, whispers in his ear, they both laugh. The camera is able to pick up in spite of the lowered lights. Then image suddenly jolts, spins and blur and we pull away to see Danny looking for his pen.

DANNY
Where’s it gone!

An attractive young woman who we will know as CATHERINE and who has obviously just bumped into him as she edges towards front of room picks it up and hands it to him with a smile. She mouths “SORRY” apologetically and continues to front of room as film ends. Ashworth stands.

ASHWORTH
OK, well I think you’ll agree that was both shocking and inspiring. Earlier tonight you may have seen the less edifying spectacle of my appearance on TV with the owner of this newspaper.

He holds up a newspaper called The Daily Herald. Headline reads TERROR ATTACK IMMINENT. Boos and whistles.

ASHWORTH (CONT’D)
David Swift repeated the lie peddled in his newspaper that our Campaign supports suicide bombers.
I can tell you that I’ll be asking some questions in Parliament shortly about his connections.

Applause and cheers.

ASHWORTH (CONT’D)
In the meantime, we’re lucky to have with us tonight Catherine Townsend who made the film we’ve just seen.

He leads the applause which Catherine acknowledges.

On DANNY who is resting his chin on his fist and the pen clenched in it obviously filming this.

JUMP CUT TO:

7

INT. THAMES HOUSE. MEETING ROOM - DAY 1. 0900

Her face fills the plasma screen on the wall where our team are assembled.

(CONTINUED)
CONTINUED:

CATHERINE (V.O.)
The day I finished my film, a volunteer from this Campaign was escorting Palestinian farmers to their fields. He was shot by the Israeli Defence Forces...

HARRY, who is the only one standing holds onto the wall, staring at the screen. DANNY freezes image of Catherine.

DANNY
OK, I’ve been accessing the computer of the Finance and Monitoring Officer...

Tails off as he becomes aware that nobody is listening.

They’re staring at HARRY.

ZOE
Harry? Is something wrong?

HARRY is still staring at the TV.

HARRY
Catherine.

They turn back to the screen, the face of Catherine Townsend.

HARRY (CONT'D)
Thought she was in Tel Aviv.

ZOE
You know her?

A beat.

HARRY
Catherine’s my daughter.

ZOE
(stunned)
Yes but her surname...

HARRY
Her mother’s. She took it after the divorce.

Team exchange another stunned look. What divorce?

ADAM
Didn’t you know your daughter was mixed up with the Palestine Freedom Campaign, Harry?

HARRY is clearly taken aback by this obvious question.
CONTINUED: (2)

HARRY
No...well...you could always count on Catherine to find the bird with the broken wing. Emotion over intellect, suppose you have to expect that in a girl. Brother was the one with the brains...

ADAM glances at ZOE who raises an eyebrow.

HARRY (CONT’D)
Shall we crack on?

DANNY is still staring at HARRY.

ADAM
(gently)
Danny.

DANNY brings up an image of ASHWORTH and RICHARD. Then zooms in on the intimate moment.

DANNY
The man with Ashworth is Richard Hollins, Press Officer for the International Human Rights Organisation.

ADAM
What’s going on there?

ZOE
If that’s what we think it is, it wouldn’t play well with his mates in the Middle East.

ADAM
Can we check it out please, some snaps.
(Cheekily)
Know any good photographers, Zoe?

She smiles.

ZOE
Someone we can throw to the wolves as paparazzi low-life if they’re caught? Think I might have just the man.

A few smiles exchanged.

HARRY
She was always very good at swimming.
CONTINUED: (3)

They turn and stare at HARRY. In that moment SAM comes in and interrupts.

SAM
Adam, Special Branch are on the secure line.

He exits.

CUT TO:

INT. THAMES HOUSE. THE GRID - DAY 1. 0915

Everybody at their stations when Adam flies onto The Grid.

ADAM
Where’s that information on extremist Israeli groups I asked you for, Ruth?

RUTH startled by his urgent tone.

RUTH
I was working on it. Kach and Kahane Chai are the most notorious. The Israeli government bans them they pop up with another name.

ADAM
What about the November Committee?

ZOE
Adam, what’s going on?

ADAM
Some bloody lunatics opposed to the talks have abducted the UN’s Chief Negotiator.

DANNY
Patricia Norton?

ADAM
Didn’t return to her hotel, mobile sabotaged. The peace talks have been suspended.

He’s thinking hard.

ADAM (CONT’D)
Zoe, when’s your next meeting with Nicholas Ashworth?

ZOE
Tomorrow.

(CONTINUED)
CONTINUED:

ADAM
Make it today. I need to know what he meant about David Swift’s connections.

ZOE
What’s David Swift got to do with it?

ADAM
That’s what I intend to find out. Patricia warned me about both him and a group called the November Committee. See what Ashworth knows.

Zoe gets up and prepares to leave.

ZOE
I’ll pretend I’ve got a crisis with my thesis.

DANNY
Good. Danny, start checking out any possible Islamic involvement.

Sees Sam across The Grid.

ADAM
Sam ... Sam!

He runs after her.

EXT. PALESTINE FREEDOM CAMPAIGN. ENTRANCE - DAY 1. 1000

Nicholas Ashworth coming out. Bumps straight into Zoe.

ASHWORTH
(puzzled)
Laura?

ZOE
Have you got a minute, Nicholas?

ASHWORTH
Not really. Need to get back to Parliament. The peace talks have been suspended.

ZOE
Why? What’s happened?

ASHWORTH
That’s what I’m going to find out. Can we walk and talk?

She starts to follow him down the street.
CONTINUED:

ZOE
It’s just my supervisor’s being very aggressive about the research proposal you helped me with...

ASHWORTH
I thought external involvement in the intifada was an excellent idea. (beat) He’s the academic though.

ZOE
I wondered if you’d take a look at it and see if you think he’s being reasonable.

ASHWORTH
OK, hand it over.

ZOE reaches in her bag, takes out a stack of papers and the Daily Herald which she ‘accidentally’ lets fall. ASHWORTH frowns.

ASHWORTH (CONT’D)
You read that rubbish?

ZOE
Always best to know what your enemy thinks.

ASHWORTH
I should sue David Swift for some of the lies he’s allowed them to print about the Campaign. Our volunteers have been killed over there, Laura.

ZOE
Didn’t you say in the meeting you were going to ask questions about him in parliament?

ASHWORTH
I have information from good Middle East sources about some of his connections.

ZOE
What kind of connections?

ASHWORTH
Bad connections.

He glances at his watch.

ASHWORTH (CONT’D)
We’ll talk more tomorrow. I really have to go now.
CONTINUED: (2)

She watches him leave.

CUT TO:

INT. THAMES HOUSE. THE GRID – DAY 1. 1100

ADAM, DANNY, ZOE and HARRY.

ZOE
Bad connections. He didn’t say what they were but I can find out more tomorrow.

ADAM
We can’t wait until tomorrow. Time’s running out for Patricia.

HARRY
Special Branch have got a massive hunt underway. What do you want to do?

ADAM
I need to know if Swift and this November Committee are involved in her disappearance.

HARRY stares at him for a moment.

HARRY
OK, but I know nothing about this.

He starts to walk away.

ADAM
Right, Danny, I’ll need you as wingman tonight.

DANNY nods. HARRY turns back.

HARRY
Use Zoe.

They look puzzled.

HARRY (CONT’D)
We can take Zoe off Ashworth but I want to keep a presence in the Campaign offices.

ADAM shrugs.

ADAM
OK, Zoe?

She nods. DANNY disappointed.
INT. THAMES HOUSE. THE GRID - DAY 1. 1200

SAM, DANNY and RUTH.

DANNY
First, Zoe gets to be the PhD student while I lick envelopes and fold t-shirts.

SAM (teasing)
And then you don’t get to be Adam’s wingman. Life’s just so unfair, Danny.

RUTH
He needs you in the Campaign to keep an eye on Catherine.

SAM
Can you imagine being Harry’s daughter?

DANNY
They probably had to vet the pony.

SAM laughs. RUTH casts them both an irritated look. *
INT. THAMES HOUSE. HARRY’S OFFICE – DAY 1. 1230

HARRY’s staring at two cardboard files. One (blue) reads CHILDREN – GRAHAM and the other (pink) reads CHILDREN – CATHERINE. He studies some photos in the CATHERINE file. They are of a little girl, a teenager, a young student on graduation day. He takes out a swimming certificate, a school exercise book, a kid’s painting. The painting is of a stick child holding the hand of a pot-bellied man. ME WITH MY DADDY. A small smile crosses HARRY’s face. He picks up a single piece of paper with the photocopy of a poem A Prayer for my Daughter.

INT. PERSPECTIVES MEDIA GROUP. LOBBY – NIGHT 1. 1900

We’re watching ADAM in the lobby. He’s showing a photograph to a SECURITY GUARD. Almost pleading. Then he takes out a note and puts it in the SECURITY GUARD’s pocket. SECURITY GUARD gestures to his watch as if to say ‘be quick then’. ADAM does a hands-clasped thank-you gesture and makes his way into lift.

CUT TO:

INT. PERSPECTIVES MEDIA GROUP. OFFICES – NIGHT 1. 1905

ADAM walking through offices talking into voice-com.

ADAM
OK, the Security Guard’s bought the unfaithful girlfriend story. But he’s only given me a couple of minutes to look through her desk. Keep an eye on him.

CUT TO:

EXT. STREET – NIGHT 1. 1910

ZOE pacing, talking on mobile but with a good view of office entrance.

ZOE
He’s holding the fifty pound note you gave him up to the light.

CUT TO:

INT. PERSPECTIVES MEDIA GROUP. SWIFT’S OFFICE – NIGHT 1. 1910

CONTINUOUS

ADAM at a door marked DAVID SWIFT. Puts on plastic gloves, takes out a swipe card and swipes. Pushes door which does not open.

ADAM
(exasperated)
Malcolm!

(CONTINUED)
CONTINUED:

He tries again, more slowly this time. Light clicks green and he goes into dimly lit, executive offices.

He takes out a key ring which pulls in half to become a small chip with a USB connection. He attaches it to back of computer. Message comes up on screen. ACCESSING HARD DRIVE. Then DOWNLOADING CONTENTS OF HARD DRIVE - 10% COMPLETED.

Adam glances at monitor. 50% COMPLETED. *

Pulls down a book which is a biography of Rabbi Meir Kahan. 75% COMPLETED.

ADAM opens a desk drawer. Typical bits and bobs, some cigars. Then a silver dagger with some words in Hebrew. ADAM takes out a tiny camera and photographs the dagger. He shuts the drawer.

CUT TO:

17 INT. PERSPECTIVES MEDIA GROUP. LOBBY - NIGHT 1. 1915

The SECURITY GUARD checks his watch, exhales impatiently. Then he gets up and walks towards the lift.

CUT TO:

18 EXT. STREET - NIGHT 1. 1920

ZOE still pacing.

ZOE
OK, Adam, you’ve gotta get out of there.

CUT TO:

19 INT. PERSPECTIVES MEDIA GROUP. SWIFT’S OFFICE-NIGHT 1. 1922

ADAM staring at screen, willing it to complete. 90% COMPLETED.

ADAM
Come on, come on.

ZOE (V.O.)
You need to move now.

ADAM
I need a couple more seconds!

ZOE (V.O.)
You haven’t got them!

CUT TO:
INT. PERSPECTIVES MEDIA GROUP. LIFT - NIGHT 1. 1925

The SECURITY GUARD is watching the floors change from 8 to 9 to 10. The doors slide open and there in front of him sitting on the stair is a dazed ADAM holding a mobile phone.

ADAM
Found this in her drawer. You wouldn’t believe the text messages.

SECURITY GUARD extends a hand and pulls him up.

EXT. STREET - NIGHT 1. 1930

ZOE and ADAM walking towards car.

ZOE
Close call.

ADAM
If it gets us nearer to Patricia it will be worth it.

ZOE
You like her a lot don’t you?

ADAM
If there were more people like Patricia in the world we wouldn’t need so many peace conferences.

He looks at the little device he used to get into the computer.

ADAM (CONT’D)
Let’s see what those bad connections really are.

INT. THAMES HOUSE. MEETING ROOM - DAY 2. 0800

Team assembled. In the doorway, ADAM tosses MALCOLM the swipe card he used to burglarize the office.

MALCOLM
Do the trick?

ADAM
Thanks.

He hands him the key onto which he downloaded data from Swift’s computer.

ADAM (CONT’D)
This contains the hard disk that I copied from David Swift’s office. I need it de-encrypted.

MALCOLM brightens at this task.
CONTINUED:

MALCOLM
Excellent.

ADAM
Speed of a crossword please. Pass the results to Ruth for analysis.

MALCOLM nods and leaves. ADAM enters the room.

ADAM (CONT’D)
A United Nations diplomat has been kidnapped and I believe that an extremist pro-Israeli group called the November Committee is responsible.

He nods to RUTH who brings up a map of Israel with the West Bank and Gaza Strip highlighted.

RUTH
The West Bank and Gaza Strip. Occupied by the Israelis since the Six Day war of 1967. But Israel’s most stunning military victory has been the source of her greatest conflicts ever since.

ADAM
Solution: a viable state for the Palestinian population in exchange for peace. A fading possibility that Patricia Norton was trying to rescue at the peace talks.

RUTH
The November Committee was set up to combat any such solution.

ZOE
Who are they?

ADAM
The Committee itself is made up of powerful figures from Israel, the US and Europe. Their soldiers are usually rogue members of the Security Services.

DANNY
And David Swift?

Ruth brings up a visual of Swift.

RUTH
An extreme neo-conservative with friends in high places. They see Israel as the most important battleground in global conflict.

(CONTINUED)
CONTINUED: (2)

For Swift and his friends in Israel and Washington, radical and previously unthinkable solutions are required.

DANNY
So what are these solutions?

RUTH clicks and makes the West Bank disappear into Israel.

RUTH
Greater Israel. Annexe the West Bank and force the Palestinians out.

ZOE
(sarcastic)
Don’t we call that ethnic cleansing?

RUTH
We might. They call it defending global security against a hostile civilisation. And anybody who gets in the way of that is a traitor and persecutor.

ADAM
After Patricia’s tip-off about Swift we went to his office last night and did a little ...

Glances at HARRY

ADAM (CONT’D)
...investigating.

Hands out a photo of the dagger that he found in desk.

ADAM (CONT’D)
This belongs to Swift. The Hebrew engraved on the blade means ‘Security through a Greater Israel’.

RUTH
Which is the slogan of the November Committee. They had reason to hate Patricia Norton not just because she was an advocate of the two-state solution but because she insisted that any future Palestinian state had to be viable.

ADAM
Swimming against the tide.

DANNY
Why the November Committee?
CONTINUED: (3)

RUTH
The Israeli Prime Minister Yitzhak Rabin was working towards a similar solution as Patricia Norton.

ADAM
He was shot by a right-wing Jewish fanatic. In November of 1995. The 'committee' obviously saw it as a month worth remembering.

A silence followed by a ringing telephone. ZOE picks it up. She listens.

ZOE
Right. Where?
(putting phone down)
Special Branch have found the car that took Norton. Just outside Grays in Essex.

ADAM
OK, Zoe, follow that up straight away.

The meeting breaks up. HARRY detains DANNY.

HARRY
Quick word in my office, Danny.

INT. THAMES HOUSE. HARRY’S OFFICE - DAY 2. 0830

DANNY with HARRY.

HARRY
Bad business.

DANNY
Adam knew Patricia well.

HARRY
Always best to keep personal feelings out of these matters. How’s it going in the Campaign?

DANNY
Trying to account for where all the money comes from and where it’s going. Very laborious.

HARRY
Good, good.
(Casual)
And my daughter. Seen anything of her? What do you know?

(CONTINUED)
CONTINUED:

DANNY
* Bit of a rising star in the world of documentaries. I think she lived out in Tel Aviv for a while. She’s making another film. Following the campaign volunteers who are preparing to go out to the West Bank.

HARRY
Well that should have crowds flocking to the cinemas.

DANNY uncomfortable and not quite sure what to say.

HARRY (CONT’D)
I’d like you to talk to her.

DANNY nods. HARRY almost as afterthought.

HARRY (CONT’D)
And wear a wire.

DANNY
You’re going to listen in?

HARRY
Adam’s busy with Patricia Norton and I’m...taking over this operation.

DANNY
Right.

HARRY
You may need to wander a little off-piste so she doesn’t get suspicious. But be careful, Catherine can be very tricky.

DANNY
Tricky?

HARRY
Argumentative, irrational, moody. Hates to be told she’s wrong.
EXT. CINEMA – NIGHT 2. 2000

CATHERINE coming out of the cinema when she hears a voice behind her.

DANNY (O.S.)
Enjoy the film?

CATHERINE turns and registers DANNY.

CATHERINE
(puzzled)
You’re...

DANNY
Chris. From the Palestine Freedom Campaign.
CONTINUED:

CATHERNIE
Right.

DANNY
I thought that was great.

CATHERNIE
Scorcese’s overrated.

DANNY
You’re wrong. He’s a genius.

CATHERNIE
I’m wrong?

She gives him an amused look and starts to walk away. He runs after her.

DANNY
Going on anywhere?

CATHERNIE
Why?

DANNY
I was just going to offer to buy you a beer and set you straight on Scorcese.

CATHERNIE
I’d like to see you try.

DANNY
Great. Where do you want to go?

She laughs at this cheekiness.

CATHERNIE
That doesn’t mean yes.

She hesitates, glances at her watch.

CATHERNIE (CONT’D)
Oh why not?

CUT TO:

INT. BAR – NIGHT 2. 2030

CATHERNIE and DANNY at a table finishing beers.

CATHERNIE
So you’re going out to the West Bank soon?

DANNY
Yeah, I’m disappointed you didn’t choose me as one of your subjects.
CONTINUED:

Catherine
I only tolerate being told I’m wrong when it comes to other people’s films.

He laughs.

Danny
My mum’s worried about me going.

Catherine
She should be. The Israeli Defence Forces sometimes interpret the orange jackets of the peace activists as meaning “Interfering foreign busy-body please shoot me”

Danny
Don’t your parents worry about what you do? You must get in the line of fire from time to time.

Catherine
My mum does.

Danny
And your dad?

Catherine
My dad’s dead.

Danny Startled.

CUT TO:

27 INT. SURVEILLANCE VAN – NIGHT 2. 2030

Harry sitting listening on headphones.

Catherine (V.O.)
Might as well be anyway.

Harry’s nails dig into leg.

CUT TO:

28 INT. BAR – NIGHT 2. 2031

Danny
Families eh?

But Catherine’s mood has changed completely at the mention of her dad.

Catherine
Yeah. Look I should go. Thanks for the drink.
CONTINUED:

He watches her leave.

HARRY (V.O.)
Well done, Danny. You handled that quite brilliantly.

DANNY’s face. He knows he’s going to be made the scapegoat for this.

CUT TO:

INT. THAMES HOUSE. MEETING ROOM - DAY 3. 0800

Adam is standing alone staring into space. Clearly upset. Zoe enters slightly timidly.

ZOÉ
They’re coming in.

He nods dumbly, clearly choking back sorrow.

ZOÉ (CONT’D)
I’m so sorry, Adam.

ADAM
It’s such a bloody stupid waste.

ZOÉ
Forensics are saying she shot herself.

ADAM
Shot herself! Patricia wouldn’t know one end of a gun from the other.

HARRY and DANNY enter and it’s obvious that DANNY is getting the tail-end of a bollocking.

HARRY
(to DANNY)
I said wander off-piste not start a bloody avalanche...

HARRY turns to ADAM.

HARRY (CONT’D)
So. The suicide note they found with Patricia’s body blamed the pressure of an extra-marital affair?

ADAM
Her idea of infidelity was taking a coffee break during negotiations.

RUTH bursts in followed by MALCOLM.
CONTINUED:

RUTH
We’ve done it. We’ve broken the encryption code for Swift’s computer files. He’s definitely part of the November Committee and there’s a list.

HARRY
What kind of list?

RUTH
Targets. Habits, finances, sexual preferences. And next to each name is a code.

She brings up a list of names of West Bank names and their meaning scrolls down through them.

RUTH (CONT’D)
Nablus - means blackmail. Bethlehem appears to be threaten. Hebron - surveillance. And Jenin...

On screen we see ASSASSINATION. A beat.

ADAM
Patricia was ‘Jenin’.

RUTH nods.

MALCOLM
Swift communicates by e-mail with an agent called Phoebe. Even de-encrypted, the messages are written in an extremely guarded fashion. The agent uses a laptop from different phone lines but here’s a most interesting one.

He clicks on mouse. A message reads Advanced Visual Tracking on IP 21.56.79.82. Then a map shows United Kingdom and London. He clicks on REFINE AVT? and a message comes up. 21 Warrinder Gardens, London EC4.

ZOE and DANNY exchange a baffled glance.

ZOE
But that’s the address of the Palestine Freedom Campaign. How could a November Committee agent...

DANNY
Looks like we’re not the only ones watching Ashworth.
CONTINUED: (2)

RUTH
Nicholas Ashworth has long alleged that he would be the target of an Israeli assassination team.

ZOE
Which has rightly been discounted as a mixture of vanity and paranoia.

RUTH
Well he’s high on the November Committee list.

ZOE
Ashworth is the most prominent pro-Palestinian MP.

DANNY
And now he’s asking questions about Swift in Parliament.

ADAM
What’s Ashworth’s destination?

RUTH
Hebron.

ADAM
Only surveillance then.

RUTH
Backslash Jenin.

ADAM
So they’ve got an agent in there watching him. When they’ve found out all they need to know, they’ll kill him.

A beat.

HARRY
They could put a bomb in there.

ADAM
Not their MO.

HARRY
We don’t know their MO.

ADAM
From what they did to Patricia I would say we do know. Nasty grubby and sadistic, that’s their MO.
CONTINUED: (3)

HARRY
It’s not just Ashworth who’s at risk here. It’s everybody in the Campaign.

It’s clear he means CATHERINE.

ZOE
Shall I warn Ashworth?

ADAM
Not yet.

They stare at him.

ZOE
When?

ADAM
Not yet. Ruth, how many others are marked Jenin?

RUTH
Fifteen. Very high-profile and all linked in some way to the peace process. At least half are Jewish and perceived as traitors.

ADAM
Warn them and make discreet arrangements for their protection.

ZOE
(Disapproving)
Wait. You’re saying that we’re going to use Ashworth as bait to draw the agent out.

ADAM
We have two officers already placed just where they might strike next. Come on, Zoe, live dangerously.

ZOE
But I’m not the one in danger.

An uncomfortable mood.

ADAM
If we don’t stop the November Committee we can say goodbye to peace in the Middle East. Let me do this my way, Harry.

HARRY considers.
CONTINUED: (4)

HARRY
OK, Adam, but no rash moves. Until we know exactly what we’re doing, we keep Swift at arm’s length.

30

EXT. STREET – DAY 3. 1000

DAVID SWIFT is crossing the road to his car. He opens the door and double-takes as he sees...

31

INT. CAR – DAY 3. CONTINUOUS

Somebody sitting in the back seat reading the Daily Herald. Headline reads: SUICIDE OF TOP BRITISH DIPLOMAT. Paper lowered to reveal ADAM.

ADAM
Your driver looked like he needed a tea break. I kept an eye on the car for you. Hop in.

SWIFT regards him for a moment. Then relaxes and gets into the car.

SWIFT
A spook. You could have made a more conventional appointment.

ADAM
I’m ‘unconventional spook’.

SWIFT
You’ll grow out of it. What do you want?

A beat.

ADAM
I know.

A flicker of doubt on SWIFT’s face.

SWIFT
What do you mean?

ADAM leans towards him and half-whispers.

ADAM
I know.

SWIFT
What is this? Do you think you’re scaring me?

ADAM
Patricia Norton was murdered.

(continues)
CONTINUED:

SWIFT
Are you insane?

ADAM
To stop her reaching a settlement.

A beat.

SWIFT
The Security Services are meant to be the subject of conspiracy theories rather than providers of them.

ADAM
Except in this case there is a conspiracy. To sabotage any peace talks that contemplate the possibility of a Palestinian state.

SWIFT
You’re dreaming if you think that a Palestinian state will lead to peace.

(beat)
Nobody wants peace more than me.

He says this convincingly. SWIFT believes absolutely that he is right.

ADAM
Peace for Greater Israel and death for your opponents?

SWIFT
You don’t achieve peace through appeasement. I’m amazed you people still need that lesson. Now if you wouldn’t mind...

ADAM gets out of the car. The window opens.

SWIFT (CONT'D)
A word of advice. This is far too big for a middle-ranking Spook - conventional or otherwise. You’re out of your depth.

He laughs dismissively. ADAM walks away but he looks isolated and vulnerable. Has he just stepped out of his depth?

INT. THAMES HOUSE. MEETING ROOM - DAY 3. 1200

Team assembled.

(CONTINUED)
CONTINUED:

HARRY
I SAID NO RASH MOVES. HOW MUCH MORE CLEARLY DO I HAVE TO SPELL IT OUT?

He is staring at ADAM.

ADAM
It wasn’t a rash move.

Zoe gives Adam a look.

ADAM (CONT’D)
You shake the tree and see what flies out. If their agent in the Campaign even twitches as a result of my conversation with Swift we’ve found an asset we can use to destroy both Swift and the November Committee.

HARRY
I KNOW what you’re doing Adam but it’s bloody dangerous and if anybody gets hurt there will be consequences.

ADAM
You’re forgetting Harry, somebody already has been hurt.

HARRY stares at him for a moment and then walks out. They look at ADAM. He appears completely calm.

ADAM (CONT’D)
“And my poor fool is hang’d.”

DANNY
What?

ADAM
We need to watch over him. Seeing his daughter was a big shock. But the last thing we need is for Harry to go all King Lear on us right now.

They get up.

ADAM (CONT’D)
Ruth, let’s listen in on everybody in that Campaign. Mobiles and e-mail as well please.

ASHWORTH and RICHARD are leaving a house. The image is suddenly frozen in a series of camera images. They start to walk laughing and joking.

(CONTINUED)
CONTINUED:
More images frozen on the screen and we go to WILL who is taking photos with a long lens camera.

JUMP CUT TO:

INT. DANNY AND ZOE’S FLAT. LIVING ROOM – EVENING 3. 1800

ZOE and WILL. She’s sitting on the sofa. He’s pacing behind her.

WILL
I’ll ask you again. Why do you need these photos?

ZOE
I’m not telling you.

WILL
That’s not good enough, Miss Reynolds.

ZOE
I’ll never talk.

WILL
I’ll snap you like a twig.

ZOE
I’m trained for every possible interrogation technique.

WILL
I have techniques you can only dream about.

ZOE
Oh please I’m so scared.

He flops down beside her.

WILL
You don’t think I could be an MI5 interrogator?

ZOE
No. Anyway I like you as a photographer.

WILL
Like?

She flushes and turns away. He turns her face to hers.

WILL (CONT’D)
Like?

She gets up.

(CONTINUED)
CONTINUED:

ZOE
The photos are at your studio?

He’s about to say something when the door opens and DANNY comes in. Casts a quick glance at them, nods and disappears into his room.

INT. PALESTINE FREEDOM CAMPAIGN OFFICES - NIGHT 3. 2000

The offices are gloomy and abandoned. Danny comes in slowly and makes his way towards a computer terminal.

CATHERINE (O.S.)
What are you doing?

Danny jumps out of his skin. Turns and sees Catherine sitting at a desk with her laptop connected.

DANNY
You made me jump. What are you doing here?

CATHERINE
I asked first.

DANNY
I haven’t got the Internet at home. Some nights I let myself in to use it.

CATHERINE
Searching for porn?

DANNY
(joking)
Do I look like the kind of guy who would collude in the objectification of women’s bodies?

She laughs.

CATHERINE
In the sense that you look like a guy: yes.

DANNY
What are you doing here so late?

CATHERINE
Just making some notes for stuff I’m going to shoot tomorrow.

DANNY
How’s the film going?

(CONTINUED)
CONTINUED:

CATHERINE
Pretty well. Some of the volunteers
going out there are quite naive. No
idea how dangerous it is.

He walks over and sits on the edge of the desk. She closes*
the laptop.

CATHERINE (CONT’D)
Sorry for running off like that the
other night. I really hate talking
about my father.

DANNY
I can understand that.

CATHERINE
He’s a bully. Always belittled what
I’ve done.

DANNY
I thought you hated talking about
him.

She laughs.

CATHERINE
You’re right.
(beat)
I owe you a drink don’t I?

DANNY
Yeah you do.

The vibe between them is quite flirtatious now.

DANNY (CONT’D)
Now?

CATHERINE
Unless you want to stay and ...*

Indicates computer.

DANNY
Nah, the girls can wait.

She picks up her laptop, puts it away and they exit.

INT. WILL’S FLAT/STUDIO - NIGHT 3. 2015

Zoe is looking at a laptop showing an image of Ashworth and
Richard. They’re leaving the house, walking together. Will*
clicks through the images.

(CONTINUED)
CONTINUED:

WILL

Is that what you were after?

(Zoe nods)

Nice to know MI5 don’t hold a man’s sexuality against him.

ZOE

We just like to know what’s going on. They’re for the files.

WILL

Well don’t put these on the files.

Hands her some photos of Zoe and Will together. She laughs.

ZOE

They’re lovely.

WILL

You’re lovely.

They kiss.

WILL (CONT’D)

I don’t want anybody but you.

ZOE

Good.

WILL

Ever.

She stares at him. He is serious.

WILL (CONT’D)

That’s why we’re going to get married.

ZOE

So you can do the wedding photos?

But he’s not joking any longer. She glances at the photos of her and Will.

ZOE (CONT’D)

Can I keep these?

WILL

Of course. They’re for you.

He turns back to the laptop showing images of Ashworth and Richard.

WILL (CONT’D)

Which do you want printed?

ZOE

All of them.
CONTINUED: (2)

WILL

Okay.

They stare at each other for a moment, the previous conversation still hanging between them. She glances at his hands sliding down her hips.

ZOE

Is this another interrogation? I’ve told you I’m impossible to break there’s not a technique...

Her eyes close at his touch, her voice changes.

ZOE (CONT’D)

...in the world...

WILL

This is so simple, Zoe.

ZOE

(echoes)

Simple...

WILL

You just have to say yes or no.

ZOE

(breathes)

Will...

WILL

What’s up, Zoe, a sophisticated spy like you suddenly tongue-tied. Where’s all your training now? Oh you’re not doing too well at controlling those responses are you?

She stares at him. Then

ZOE

I love you.

He is whispering into her ear now.

WILL

And?

ZOE

Will...

WILL

Come on, Zoe, this is so easy...

Her eyes open and stare into his.

(CONTINUED)
CONTINUED: (3)

ZOE
Yes.

She clutches him to her and their bodies entwine.

37

INT. THAMES HOUSE. THE GRID – DAY 4. 0800

DANNY and ZOE with ADAM.

ADAM
Nothing?

DANNY
Nothing. No evidence suggesting the Palestine Freedom Campaign is channeling funds to terrorist groups. I’ve gone through their computers with a fine-tooth comb. And no sign of any November Committee agents either.

ZOE
We should warn Ashworth. We might not like his politics but I don’t believe he’s a threat to National Security.

DANNY
And I can’t stay in there indefinitely.

ADAM
Don’t be too sure about that.

RUTH bursts in on the conversation.

RUTH
Adam, you have to listen to this phone intercept.

JUMP CUT TO:

38

INT. THAMES HOUSE. THE GRID – DAY 4. 0810

ADAM and RUTH wearing headphones.

ADAM
(incredulous)
Catherine? Harry’s daughter? What the hell is she doing talking to David Swift?

SWIFT (V.O.)
What’s so important that you have to meet me?
CONTINUED:

CATHERINE (V.O.)
Information about Nicholas Ashworth.

A beat.

SWIFT (V.O.)
What kind of information?

CATHERINE
I really can’t discuss it on the phone. This has to be done face to face.

SWIFT (V.O.)
I’ll get back to you. Wait until you hear from me.

They take off headphones. Look at each other in horror.

RUTH
She’s the agent for the November Committee?

They look across to where HARRY is working in his office.

INT. THAMES HOUSE. MEETING ROOM - DAY 4. 0815

Team assembled. HARRY pacing.

HARRY
Who authorised the intercept on Catherine’s mobile?

ADAM
I did.

HARRY
Why didn’t you consult me?

ADAM
It was an operational decision.

ZOE
Which applied to everybody in the Campaign.

HARRY
Everybody in the Campaign is not my daughter.

DANNY
I went to the offices very late the other night to go through some computer records. Catherine was there too.
CONTINUED:

HARRY
Oh well that’s conclusive. Prepare the electrodes, Ruth, we’ll soon get it out of her.

DANNY
She was using a laptop.

ZOE
Which is how Swift and his agent usually communicate.

RUTH
I know you’re upset, Harry, but there’s something else...

HARRY
Something else. Is that your bloody middle name?

ADAM
Shouting at Ruth won’t help.

RUTH
It’s OK.
(to Harry)

After we got the intercept, we ran a more detailed background check on Catherine.

HARRY
Background check. I’m her background!

RUTH
Yes you are. But we’ve subsequently found out that while she was in Tel Aviv she was seeing this man.

Holds out a photo of a very handsome Israeli man.

RUTH (CONT’D)
His name is Gilad Lasker and he’s a member of Israeli military intelligence.

A beat.

ADAM
We’re checking him out but we have to suspect that he may have been the person who recruited her for the November Committee.

A horrible silence.

HARRY
Then I have to protect her.

(CONTINUED)
CONTINUED: (2)

ADAM
Harry, you need to take a step back.

HARRY
Yes that will help, Adam. Been doing that with her for the last twenty years and look where it’s got us.

ADAM
OK, Harry’s correct that the evidence we have, while strong, is not conclusive. Danny, you stay close to her. I want you to try and find out more about her time in Israel and this Gilad Lasker character.

INT. PALESTINE FREEDOM CAMPAIGN OFFICES - DAY 4. 1200

In contrast to the evening when DANNY was in there alone, the offices are a hive of activity. Young people are arguing and laughing. There are posters advertising films, marches and other solidarity events. DANNY is watching CATHERINE as she chats to NICHOLAS ASHWORTH. She checks her watch and signals that she has to go. He gets up and follows her across the office.

DANNY
Hey, Catherine, you’ve been to Israel as well as the West Bank right?

CATHERINE
Yes.

DANNY
What’s Tel Aviv like? Friend of mine’s out there and I might drop in on him.

She pauses.

CATHERINE
I lived in Tel Aviv. It was...I was really happy there.

DANNY
Must have been difficult to leave?

CATHERINE
What?

DANNY
If you were so happy there.
CONTINUED:

CATHERINE
Well there were personal reasons.

She checks her watch again.

DANNY
Relationship?

She jolts and turns to face him.

CATHERINE
Sorry, which bit of personal don’t you understand?

DANNY
I’m sorry, I just thought...

CATHERINE
No I’m sorry.

She checks her watch.

CATHERINE (CONT’D)
I have to run.

DANNY
Sure.

He watches her leave. Moves out of earshot of anybody and takes out mobile.

DANNY (CONT'D)
Cub’s leaving the lair.

JUMP CUT TO:

INT. SURVEILLANCE VAN – DAY 4. 1230

ADAM with headphones

AGENT (V.O.)
OK, I’ve got the cub in my sights. We’re crossing into...oh no...

ADAM
What’s the problem, Bravo Two?

AGENT (V.O.)
We’ve got company. Somebody else in pursuit of cub.

ADAM
Who is it?
EXT. STREET – DAY 4. 1235

We see CATHERINE walking down the street and from a distance of about a hundred yards HARRY following her.

CUT TO:

INT. SURVEILLANCE VAN – DAY 4. 1236

ADAM

Do you copy, Bravo Two. Is cub in danger?

AGENT (V.O.)

Lion in vicinity.

ADAM

Oh don’t do this. What’s your location, Bravo Two?

He pulls off headphones and leaps out of the van.

CUT TO:

EXT. RESTAURANT TERRACE – DAY 4. 1240

HARRY is right behind CATHERINE. If she turns, she will see him but instead she goes to open door where for a second she catches a tiny glimpse of him reflected in the glass door. She whips round but there’s nobody there. Shakes her head and goes into

CUT TO:

INT. EXPENSIVE RESTAURANT – DAY 4. 1241

...where DAVID SWIFT is already sitting at a table. She’s shown over to him by the maitre d’. He stands up to greet her and they both sit down.

SWIFT

So what is it that made you need to meet me so urgently?

CUT TO:

EXT. STREET – DAY 4. 1242

ADAM has HARRY against the wall. He’s not touching him but he’s blocking any exit.

HARRY

I have to speak to her!

ADAM

It’s not the time for family reunions, Harry. You wanted conclusive...

(CONTINUED)
CONTINUED:

HARRY
It can’t be her. You don’t know her, Adam!

ADAM
And you do?

HARRY’s face. That really hurt as it was meant to.

HARRY
She’s in danger.

ADAM
At the moment, Harry, you’re the biggest danger to her.

HARRY
I can’t let anybody hurt her.

ADAM
Nobody will hurt her.

HARRY stares at him wanting to believe him.

ADAM (CONT’D)
I promise.

He leads HARRY away.

INT. THAMES HOUSE. MEETING ROOM – DAY 4. 1400

Team assembled.

ADAM
Catherine’s swimming in some very dangerous water. I think we should reel her in.

HARRY
Reel her in?

ADAM
Turn her. It’s the best way of getting her out of this mess, Harry.

HARRY
(quietly)
You forget, Adam, I’ve used that argument myself on countless occasions. It’s an excuse for risking the lives of others for our own ends.

ADAM
(gently)
Our ends are good ones, Harry.

(CONTINUED)
CONTINUED:

HARRY
Are they? The MI5 motto: Preserve the status quo. Not exactly Liberte, Egalite, Fraternite is it?

ADAM
Hey, don’t knock the status quo, Harry. They sure missed it in Cambodia when the Khmer Rouge took over.

HARRY
I have to protect her. Underneath all the attitude, she’s still a very naive and foolish girl.

DANNY
She’s not actually.

A beat. They all turn and stare at him in amazement.

DANNY (CONT’D)
However she’s involved in this, she’s not a teenager any more. In fact, she’s really funny and smart.

We realise here how much DANNY likes CATHERINE. HARRY scowls at him.

ADAM
Stay on her, Danny, and choose the best time to turn her.

INT. PALESTINE FREEDOM CAMPAIGN OFFICES – DAY 4. 1500

Catherine is laughing.

CATHERINE
You’re asking me on a date?

DANNY
I wouldn’t call it a date.

CATHERINE
What would you call it?

DANNY
OK, what I would really like is to take a look at your footage.

She arches an eyebrow and he laughs

DANNY (CONT’D)
OK that sounded...look you said some of the volunteers were naive about what to expect out there?

(CONTINUED)
CONTINUED:

CATHERINE
Not all of them.

DANNY
No but I want to know what it’s going to be like when I go, get a feel for what the volunteers actually do.

A beat

CATHERINE
You got a video player?

DANNY
Yes.

CATHERINE
I could bring round the film I made about the group who were helping Palestinian farmers get access to their fields.

DANNY
That would be great.

(beat)
Except for one thing. My video chews up tapes.

She hesitates.

CATHERINE
OK, well come round to my flat. I’ll give you the address later.

DANNY
You sure?

She starts to walk away. Turns round.

CATHERINE
As long as you bring a bottle of wine.

INT. WILL’S FLAT\STUDIO – EVENING 4. 1900

ZOE lets herself into the flat. She can see a figure standing with his back to her. Comes in on a wave of happy energy.

ZOE
I bought a bottle of fizz to celebrate our whirlwind engagement...

ZOE jumps and double-takes. The person resembles WILL but it’s not him.
CONTINUED:

ANDY
Excellent. When’s the happy day?

ZOE
Who are you? Where’s Will?

WILL
Andy meet Zoe. Zoe, this is my brother Andy

ZOE
Oh.

She starts to laugh at her mistake.

ANDY
I’m the black sheep of the family.

WILL
Troublemaker would be more accurate.

ANDY
And you are the dark horse.

WILL
I was just choosing the right time to tell you.

ANDY grabs the bottle of champagne from ZOE

ANDY
Better late than never. I’ll get the glasses.

WILL
Thought you were just leaving.

ANDY
Hey, I can’t normally afford a bottle of Bollinger.

WILL
You can’t normally afford your bus pass.

WILL gives ZOE an apologetic look. ANDY moves to kitchen area and starts to look for glasses.

ANDY
So what do you do, Zoe.

WILL
She’s...
CONTINUED: (2)

ZOE
Insurance.

ANDY
That must be a white-knuckle, roller-coaster ride of a career.

ZOE
It has its moments.

But ANDY is busy snooping. He looks at a couple of bills, a cheque book, reads the back of a postcard. Then his attention is caught by a cardboard envelope marked ZOE. He opens it and sees some photos. They are of Ashworth and Richard and they are embracing. Andy obviously startled. Glances across at ZOE and WILL who are laughing together and oblivious to him. He slides the photos into an inside jacket pocket. Go to ZOE and WILL who are laughing together and then...POP! They turn to look at ANDY grinning and holding the foaming champagne bottle.

ANDY
To the happy couple!

INT. CATHERINE’S HOUSE. LIVING ROOM - NIGHT 4. 1930

DANNY is nosing about in CATHERINE’s living room. She’s looking through some videos trying to find the right one.

CATHERINE
Where’s the one about the Siege at the Church of the Nativity...

DANNY inspects the books, picks up a photo of CATHERINE with a middle-aged woman.

DANNY
Who’s this?

CATHERINE
My mum.

He nods and replaces it. Then jumps as he sees another photo of CATHERINE and a man in uniform. GILAD LASKER.

DANNY
And this?

CATHERINE
That’s Gil.

DANNY
Unusual name.

CATHERINE
Israeli.

She catches his look.

(CONTINUED)
CONTINUED:

CATHERINE (CONT'D)
They’re not all bad.

DANNY
They usually are when they’re in uniform.

CATHERINE
All Israelis do military service.

DANNY
Except for those who refuse. Besides he’s no conscript.

A beat. She looks down as if considering and then up at him again.

CATHERINE
It’s no big deal.

DANNY
No big deal? He might have given the orders to shoot Campaign volunteers or bulldoze houses.

CATHERINE
(a little snootily)
Shin Bet deal with the Occupied Territories. Gil was in Military Intelligence.

DANNY taken aback.

DANNY
You were seeing somebody from Israeli military intelligence?

CATHERINE
He was the reason I left Tel Aviv.

DANNY
Well forgive me if I’m a bit suspicious of somebody who had a relationship with a man from Israeli Military Intelligence and is now filming Campaign volunteers.

CATHERINE
I loved him.

DANNY
(sceptical)
Well, that’s very touching. Love triumphs in spite of political divisions.
CATHERINE
Except love didn’t triumph.

(beat)
OK, listen, I’m not an Israeli spy, I’d hardly have Gil’s photo on display if I was.

She looks at him and DANNY’s face shows that she has an obvious point here. CATHARINE looks down and then back up at him again.

CATHERINE (CONT’D)
All right, you must swear not to tell anybody what I’m about to tell you.

DANNY nods.

CATHERINE (CONT’D)
Before I left Tel Aviv, Gil told me about a group of far-right Israeli extremists called the November Committee. They have friends in very high places and that’s what I’m really trying to make a film about.

DANNY
Never heard of them.

CATHERINE
That doesn’t mean they don’t exist. Gil hated them and he told me that one of their most important leaders lives over here.

DANNY is confused.

DANNY
Who?

CATHERINE
Doesn’t matter. I called this guy and arranged to meet him for lunch with a hidden camera. Told him I was a convert, that I could get lots of information about Nicholas Ashworth, even give him footage of volunteers.

DANNY (appalled)
He could have you killed!

She grins at him.

(CONTINUED)
CONTINUED: (3)

CATHERINE
A risk worth taking for a documentary like that isn’t it?.

DANNY
No. What did this guy say?

CATHERINE
Said he was interested. He was a bit too interested actually - had to remove his hand from my leg a few times.

DANNY
And somebody as powerful as him would have no way of finding out everything about you.

CATHERINE
I can look after myself.

DANNY
Oh sure. With undercover skills like yours...

She is getting closer to him. Grins.

CATHERINE
(teasing)
You think they might come for me tonight?

DANNY
Maybe not tonight but...

She is really flirting with him now.

CATHERINE
Perhaps I should have somebody stay with me.

She’s close and DANNY is paralysed.

DANNY
Catherine I’m...

CATHERINE
Stay with me.

DANNY
I can’t.

She kisses him.

CATHERINE
Stay.

(Continued)
CONTINUED: (4)

And he gives in to the girl he’s fancied since he first set eyes on her and kisses her back.

INT. CATHERINE’S HOUSE. BEDROOM - DAY 5. 0800

A mobile ringing. DANNY blinks, opens his eyes, looks at Catherine lying asleep beside him. Closes them again. What have I just done? Answers mobile.

DANNY
Yeah.

INT. THAMES HOUSE. THE GRID - DAY 5. 0801: SPLIT SCREEN

RUTH on the phone from the Grid.

RUTH
Danny it’s Ruth.

DANNY glances guiltily at CATHERINE. Sits up on side of bed. RUTH’s looking at photos of ASHWORTH and RICHARD.

DANNY
Hey.

RUTH
Our newspaper stringer has just been offered some photos.

DANNY
And?

RUTH
The photos were of Nicholas Ashworth and his male lover.

DANNY
So?

RUTH
They sent the kid packing but not before finding out that he obtained them from his photographer brother.

DANNY
Who was the brother, Ruth?

RUTH
Will North.

A beat. DANNY absolutely calm.

DANNY
OK, do nothing, speak to nobody. I’ll deal with this.

He gets up and walks out of the room.

(CONTINUED)
CONTINUED:

DANNY (CONT’D)
Listen this is really important. I need protection for Catherine.

RUTH
Protection? But she’s …

DANNY
No, no, she isn’t. Tell Harry that she definitely isn’t the November Committee agent.

RUTH
Thank God. Oh, Danny, that’s fantastic news.

DANNY
I’m coming in to talk to Harry but sort out somebody to come over and keep an eye on the house.

Danny snaps mobile shut and goes back into room

CATHERINE
Breakfaaaaast!

DANNY
Sorry, I have to go.

She pulls the duvet over her head. He pulls it back. Kisses her forehead.

DANNY (CONT’D)
I really do have to go. But I’ll see you later.

EXT. CATHERINE’S HOUSE – DAY 5. 0810

From the POV of an unknown watcher we see DANNY walking quickly away buttoning his jacket. And then we see a copy of the Daily Herald. In almost an echo of ADAM’s routine in SWIFT’s car, the paper is lowered. But it isn’t ADAM, it’s the CHAUFFEUR who kidnapped PATRICIA NORTON.

INT. CATHERINE’S HOUSE. LIVING ROOM – DAY 5. 0812

CATHERINE is in the kitchen buttering toast when she hears a noise. She walks to the living room door, goes into

INT. CATHERINE’S HOUSE. HALL – DAY 5. 0815

CATHERINE
Hello?

Nothing. She walks to the front door and looks through the spy-hole. Nobody. Turns around and yells in surprise and fear as she sees chauffeur standing there. He grabs her expertly and frogmarches her back into
56  **INT. CATHERINE’S HOUSE. LIVING ROOM – DAY 5. 0816**

CATHERINE walking on tiptoes, a knife picking at her throat. She is wide-eyed with terror, a bead of blood on her neck.

**CHAUFFEUR**

* We know exactly who you are.

CATHERINE struggles in vain.

**CHAUFFEUR (CONT’D)**

* Shhh.. Listening?

She nods again.

**CHAUFFEUR (CONT’D)**

* No more of your stupid undercover games because we know everything about you. We’re not going to kill you now because you’re going to give a message to your daddy. “Back off”. You got that?

She nods and he throws her to the floor and exits fast.

**JUMP CUT TO:**

57  **EXT. STREET – DAY 5. 0818**

DANNY’s mobile rings and he answers it.

**DANNY**

Missing me already...hey, hey calm down. Take deep breaths. What’s happened?

He listens, his face darkens.

**DANNY (CONT’D)**

I’ll be right there.

Starts to walk fast opening mobile again.

**DANNY (CONT’D)**

Control, this is Kestrel...

58  **INT. THAMES HOUSE. MEETING ROOM – DAY 5. 0900**

Team assembled.

**HARRY**

* Catherine doesn’t work for Swift?

**DANNY**

* No.

Relief floods Harry’s face for a moment.

(CONTINUED)
CONTINUED:

HARRY
She’s just making a film?

DANNY
That’s all she’s ever been, Harry.
A film-maker.

Worry follows relief on Harry’s face.

HARRY
A bloody stupid one if she thinks she can mess about with the November Committee and not get hurt. And how did they know she was my daughter?
(beat)

HARRY (CONT’D)
Right you have to break cover.

DANNY
(horrified)
Break cover? I don’t think...

HARRY
That’s right, Danny, you don’t think. Catherine trusts you. Now you must protect her

ZOE
If Catherine’s not the November Committee agent then we’re right back to square one here.

ADAM
Not really. What’s Swift saying with his message? Back off I’m too powerful for you. He’s given our tree a good shake but we can use that.

On HARRY. He’s got it.

HARRY
And he’ll be watching us now. Looking for the bird to fly up.

ADAM
So we pull Danny out of the Campaign and it will look as if we’ve removed our agent.

HARRY
Which will make Swift over-confident.
CONTINUED: (2)

ADAM
Exactly, Harry! It will appear as
if we’re losing, it’s Mohammed Ali
and the Rumble in the Jungle
strategy.

HARRY
Is it?

ADAM
We stay on the ropes while he
leads us to their agent.

DANNY
Why don’t we just hit him very hard
now?

ADAM
Because we need the November
Committee network. Swift will never
give us that.

HARRY
Pull Danny out and then put twenty
four hour surveillance on Swift.

ADAM
Oh, we can do better than that. We
get a tracking device on him ...

HARRY
And move in any time he deviates
from his normal pattern.

HARRY nods. These two are clicking right back into their
groove.

ZOE
How do we get it on him?

ADAM
Catherine’s information on the
Swift libido is very useful. I have
an idea but it requires a woman who
is ruthless, immoral, vicious and
utterly lacking in human sympathy.

He’s staring at RUTH who suddenly looks alarmed.

ADAM (CONT’D)
Not you, Ruth, terrifying weapon as
you might be. No, I have somebody
completely different in mind.

ZOE
Who?
CONTINUED: (3)

ADAM

My wife.
EXT. STREET OUTSIDE BAR – DAY 6. 1300
DANNY is standing outside looking at CATHERINE who’s inside by the bar. He looks utterly miserable. This is the last time things will ever be the same between them. She looks up at him, waves and smiles. He holds up his hand hesitantly but it is more as if he is bidding her farewell. Then he walks into the bar.

JUMP CUT TO:

INT. A BAR – DAY 6. 1305
DANNY is facing CATHERINE. From her expression we know that he has just told her who he is.

CATHERINE
You work for my father?

DANNY
You can understand why we were suspicious of you. First, there was your relationship with somebody from Israeli Military Intelligence. Then your phone call and meetings with Swift.

CATHERINE
You work for my father?

DANNY
The November committee want to derail the peace process and ...

Her face is ashen.

CATHERINE
You don’t get it do you? You work out I’m not spying for the November Committee so you think ‘I might as well shag her now for good measure’?

DANNY
No!
(beat)
It wasn’t like that.

She holds up a hand.

CATHERINE
I trusted you. And I liked you.

DANNY
I really liked you as well. Too much unfortunately.

(continues)
CONTINUED:

CATHERINE
Oh sure.

She gets up and walks out. DANNY follows her.

CATHERINE (CONT’D)
You work for my father!

They go out into the street, he is half-running after her.

DANNY
Please...

CATHERINE
It would bring you a whole world of pain if I told him what we did wouldn’t it?

She breaks into a half-run, turns a corner and walks slap into the arms of a man coming in the opposite direction.

She screams in terror.

The man holds her tightly. It’s HARRY and behind him is ADAM.

EXT. SMALL PARK - DAY 6. 1330

A tiny neighbourhood park with a goldfish pond and HARRY and CATHERINE sitting on a bench. She is at the end of the bench as far away from him as possible. ADAM and DANNY stand guard at the park gates.

CATHERINE
Seen Graham recently? You remember your son? The one with the brains as you always said.

HARRY
I just wanted him to do well.

CATHERINE
Well he isn’t doing very well is he?

HARRY
No.

CATHERINE
(bitter sarcasm)
What do you want from me? You want absolution? I forgive you. I’m a grown woman, I don’t play ‘blame the parents’ any longer. Now can I go?

HARRY
You said I might as well be dead.

(CONTINUED)
CONTINUED:

CATHERINE
(questioning)
I said...

The penny drops and she glares across at DANNY who is luckily out of range. He is glancing nervously into the park terrified that she is telling HARRY they slept together. She points at Danny which makes him even more nervous.

CATHERINE (CONT’D)
He was spying on me even then?

HARRY
Don’t blame him.

CATHERINE
Oh God.

HARRY
I made him wear a wire because I wanted to hear your voice. It was the only way...

HARRY takes out the pink folder marked Children - Catherine.

HARRY (CONT’D)
I wanted to show you this.

CATHERINE
A file on me. Makes sense.

HARRY
I was proud of you.

CATHERINE
You had a funny way of showing it.

She takes the file and starts to flick through the photos, pictures and swimming certificates.

CATHERINE (CONT'D)
(murmurs)
Had to jump into the pool in pyjamas.

Picks out the poem “A Prayer For My Daughter”

CATHERINE (CONT'D)
What’s this?

HARRY
When you were a baby your mother was teaching that poem to her A level students.

(CONTINUED)
CONTINUED: (2)

CATHERINE
(reads)
Once more the storm is howling, and
half hid/under this cradle-hood and
coverlid/my child sleeps on...

HARRY has clearly been making a supreme effort at self-
composure but he’s silently weeping. She stares at him
helplessly.

CATHERINE (CONT’D)
Dad. Dad don’t...

He wipes his eyes and looks away. Catherine follows his gaze to where a MAN is letting his dog off the lead.

CATHERINE (CONT’D)
Look at that. I hate that. This isn’t the kind of park for a big
dog like that.

HARRY
(wipes his eyes)
It’s trampling all over the bloody
crocuses as well.

Father and daughter scowl at the dog owner who remains
impervious.

CATHERINE
Can’t you drag him to the Tower in
a handcart?

He laughs.

HARRY
Who did you tell that your father
worked for British Intelligence.

CATHERINE
Only Nicholas Ashworth.

HARRY frowns. That just doesn’t make sense.

CATHERINE (CONT’D)
We’d better go. It’s too windy.

HARRY and Catherine get up and walk across the park towards
DANNY and ADAM. DANNY almost shaking, about to issue a
disclaimer. HARRY pats his shoulder.

HARRY
Thanks, Danny. I’ll walk my
daughter home.

They pass by. DANNY watches as if longing for her to turn
round. She doesn’t.
INT. THAMES HOUSE. THE GRID — DAY 6. 1800

FLASH! Somebody has just taken FIONA’S photo. Slides out of a polaroid and ADAM fixes it to an ID.

ADAM
This will get you into the launch of the new Food and Drink Supplement. And you are?

FIONA
Karen Bailey, food critic and...
(thinks for a moment and then purrs and mimes cat claw)
sexual connoisseur.

ADAM grins.

ADAM
OK, let’s go, kitten.

ZOE slightly raised eyebrow.

FIONA
Sorry, I didn’t catch your name. Was it Isobel?

ADAM rolls his eyes.

ZOE
No, I’m Zoe.

FIONA
Pretty name. OK... wish me luck.

ADAM
You don’t need it.

INT. HOTEL. LOBBY — NIGHT 6. 1815

It’s the launch for the new supplement of the DAILY HERALD. People are milling around eating with plates of food. An MI5 AGENT disguised as hotel staff comes with a bill for SWIFT to sign. He puts the plate down and it is whisked away. When he turns to pick his plate up, it is gone.

INT. HOTEL. KITCHEN — NIGHT 6. 1816

An MI5 OPERATIVE disguised as a waiter drops the plate of food taken from under SWIFT’S nose into a plastic bag and takes it away.

INT. OBSERVATION VAN — NIGHT 6. 1900

ADAM and ZOE are sat watching CCTV monitors which show different perspectives of the hotel.

(CONTINUED)
CONTINUED:
We focus on the bar where SWIFT is sitting with a woman whose beauty has been turned up to full volume. It’s our food critic and sexual connoisseur.

ADAM
He’s interested.

ZOE
How do you know?

ADAM
She just touched her right ear. If it had been her left ear, it would have meant ‘no chance’.

They watch for a bit longer. FIONA laughs and touches Swift’s arm.

ADAM (CONT’D)
He’s going to get her a drink.

Sure enough, SWIFT beckons to the barman. The waiter brings the drinks. FIONA takes the cocktail stick out of her martini and lets SWIFT suck the olive from it.

ZOE
What does that mean?

ADAM
It means she’s taking the piss.

FIONA takes out a small compact case. Puts some lipstick on.

ADAM (CONT’D)
Good, good.

ZOE
So?

ADAM
He’s hinting about sex.

ZOE
You’re very matter of fact about that!

ADAM
Well, I’m hoping that on one of these operations I can finally get rid of her.

ZOE
Sure you are.

His eyes narrow at the screen. FIONA moves her glass.

ADAM
She’s taking him upstairs.
CONTINUED: (2)

FIONA gets up, smooths down her skirt, smiles at her target.

ADAM (CONT’D)

Change screens.

They both watch another screen of a hotel corridor. Half way
down the corridor, FIONA stops SWIFT and right under the
camera, engages in a long passionate kiss. At one point, it
almost looks as if she is grinning up at the camera over his
shoulder.

ADAM (CONT’D)

Hey, David, how does it feel to
have just kissed goodbye to your
newspaper?

FIONA leads SWIFT by the hands to a hotel room, opens the
door and hauls him inside. Zoe and Adam watch the closed
door for a second.

ADAM (CONT’D)

Shall we have a laugh and make her
think we’ve gone for coffee and
forgotten all about her.

Zoe gives him a look. Checks watch.

ZOE

(into headphones)

OK, Bravo Two. Call her and give
her her get-out clause.

Adam gets up and goes briskly out of the van. ZOE watches the
screen and FIONA walking very fast out of the room, head down
and holding her neck. ZOE turns to other MI5 OPERATIVE and
glances after ADAM.

ZOE (CONT’D)

Have all the tapes numbered and
returned to The Grid.

EXT. CAR - NIGHT 6. 2000

ADAM and FIONA.

ADAM

How did he react to your sudden
departure?

FIONA

Naturally, very disappointed.
Still, no arguing with a child with
meningitis.

ADAM

And you gave me a hard time about
the non-existent Isobel!

(CONTINUED)
CONTINUED:

FIONA
There’s somebody you fancy called Isobel at Thames House. I bet you a slap.

ADAM
Excuse me! I’ve just had to watch my wife kissing a man who had the audacity to describe me as a ‘middle-ranking spook’.

She moves closer to him.

FIONA
You were loving it.

ADAM
Was I really?

FIONA
Oh you can’t hide it.

ADAM
Because I’m such a predictable, typical male right?

FIONA
No.

Her lips teasing his.

FIONA (CONT’D)
If you were predictable or typical I wouldn’t always come back to you.

And they kiss with such energy and passion that we see exactly what impulse lies behind all their banter.

INT. THAMES HOUSE. THE GRID – DAY 7. 1200

Adam and Ruth looking at a computer screen which contains a calendar. Harry approaches. Ruth indicates screen.

RUTH
Colin’s got Swift’s diary from hacking into his secretary’s computer.

Harry looks at the screen and checks watch.

HARRY
Meeting in half and hour with some city financiers.

Adam turns to another monitor where Danny and Zoe are working.

(CONTINUED)
CONTINUED:

    ZOE
    Which he’s cancelled at the last
    minute pleading too much work.

    ADAM
    So we would expect him to stay in
    the office. Our girl who’s temping
    on reception will tell us if ...

Crackle on headphones of Danny.

    DANNY
    He’s leaving the building!

They watch as the tracking device signal starts to flash.

Harry pulls on a coat. Adam who looks at him quizzically.

    HARRY
    He threatened my daughter.

Harry leaves.
DAVID SWIFT is sitting with RICHARD HOLLINS - ASHWORTH’s lover.

RICHARD
It’s our first anniversary tonight. He thinks we’re going to a restaurant.

SWIFT
We’ve sorted out the finances so that he appears to have a motive for suicide.

RICHARD
I’ll do it in the Campaign offices.

SWIFT
Good. It’s possible MI5 may still be following me so take measures.

RICHARD puts a baseball cap back on.

RICHARD
What about the girl?

SWIFT
We’re adding her to the list.

RICHARD
What’s her final destination?

SWIFT
You just worry about Ashworth.

RICHARD leaves. SWIFT takes out a lap-top and types in the name CATHERINE TOWNSEND. Her photo comes up. There is a field marked Destination. Slowly, SWIFT types in the word JENIN.

CUT TO:

A little way from the car is A MAN sitting hunched on a bench reading the paper. No reaction as RICHARD walks past him pulling on a baseball cap. Man gets up and walks in opposite direction. It’s Harry.

Team assembled.

ADAM
The boyfriend!
CONTINUED:

ZOE
That’s such a terrible betrayal.

RUTH
They’re not messing about. This is a war of civilisations for them.

ADAM
They’re pretty good if they can plant an agent in the International Human Rights Organisation.

HARRY
That’s how Swift has known everything. Pillow talk from Ashworth to the November Committee agent.

ADAM
We’ve got a surveillance team on Richard Hollins. We’ll tell Ashworth and get him out of danger.

ZOE
They’re meeting in a restaurant. It’s their anniversary. We’ll pull him in outside.

ADAM
OK, you’ll use Laura the PhD student again. Get round there, start wailing about writers block and talk to Ashworth alone.

CUT TO:

EXT. STREET – NIGHT 7. 1900

ZOE walking and talking into voice-com.

ZOE
Location of Target One?

VOICE ON HEADPHONES
Gone with Ashworth into the Campaign offices.

ZOE
What? I thought they were meeting in the restaurant. Anybody else in the Campaign?

VOICE ON HEADPHONES
Negative.

Zoe frowns.
CONTINUED:

ZOE
I’m getting straight round there.
I’ll need back up.

INT. PALESTINE FREEDOM CAMPAIGN OFFICES - NIGHT 7. 1930

RICHARD is fastening some handcuffs to a pair of hands. Pull away to show that the hands belong to ASHWORTH.

RICHARD
I want to tell you about my sister.

ASHWORTH
Why are you doing this to me?

Pull away again to show that ASHWORTH is standing on a chair with a noose around his neck.

RICHARD
She was called Phoebe. Everybody loved her. She was funny, clever, she had a great life ahead of her. She boarded a number 26 bus in Jerusalem. Two stops later a Hamas suicide bomber joined her.

ASHWORTH
Who are you?

RICHARD
That doesn’t matter. Phoebe was killed by the people you support.

ASHWORTH
Understand. Not support.

RICHARD
Weasel words.

ASHWORTH
Nobody will believe I committed suicide.

RICHARD
They will when I explain that you were depressed recently. And scared that a newspaper might discover your secret account with funds from a Saudi businessman.

ZOE (O.S.)
But how will you explain me?

RICHARD spins around as he sees ZOE standing in the doorway.

(CONTINUED)
CONTINUED:

RICHARD
Don’t come any nearer, Laura.

Richard takes out a gun and points it at Zoe.

ZOE
It’s over Richard. I’m an officer from the British Security Services.

ASHWORTH stares horrified at her.

RICHARD
Sit down over there.

ZOE goes and sits by a desk. RICHARD moves the chair a little with his foot. ASHWORTH closes his eyes. He’s seconds from death.

ASHWORTH
I’m truly sorry about your sister.

RICHARD
She was wearing a red skirt that morning.

ZOE
It can’t just go on and on, Richard. An eye for an eye.

RICHARD
Spare me the cliche about it making the whole world blind.

ZOE
Every cliche has some truth. And too many people have stories of unbearable pain and suffering. There has to be a peaceful solution. For all our sakes.

RICHARD
There will be a peaceful solution. When Arab murderers have been driven from Judea and Samaria.

ZOE
One of our best diplomats murdered. A peace conference sabotaged. What has been gained?

RICHARD
We’ve struck a blow against terrorism. The British Security Services are lazy and soft.

ZOE
Cut him down, Richard.
CONTINUED: (2)

RICHARD turns back to ASHWORTH.

ASHWORTH
I love you and I forgive you.

RICHARD
I love you too.

He kicks the chair away and turns the gun on ZOE.

RICHARD (CONT’D)
Sorry, Laura.

She shuts her eyes and at that point the gun goes off but ZOE is not hit. DANNY has ruby-tackled RICHARD to the ground. ZOE runs over, pulls RICHARD’s arm back and snaps it so that he drops the gun which she kicks away. Behind them ASHWORTH is spinning and choking. ZOE grabs the chair and guides ASHWORTH’S body onto it. Loosens the noose and chokes out.

ASHWORTH
You’re MI5!

DANNY
But look on the bright side. She’s just saved your life.

INT. PERSPECTIVES MEDIA GROUP. SWIFT’S OFFICE—DAY 8. 0900

ADAM is at SWIFT’S desk with his feet up, a laptop open on the desk and toying with MALCOLM’S swipe card. SWIFT enters and recoils in surprise.

SWIFT
How did you get in here?

ADAM
We’ve got your agent.

SWIFT
No idea what you’re talking about.

ADAM
Your men are being rounded up as we speak. My boss is greatly looking forward to talking to whoever threatened his daughter.

SWIFT
You can’t touch me.

ADAM turns laptop round to face SWIFT.

ADAM
Thought you might say that.

He clicks and an image comes up of FIONA. Only she has a black eye and terrible bruising.

(CONTINUED)
CONTINUED:

FIONA (V.O.)
(tearful)
And then he took me to the hotel room but when I said I only wanted a drink he did this...

She pulls back collar to reveal a set of teethmarks.

FIONA (CONT’D)
And then he tried to rape me.

ADAM
We recreated the teethmarks from the food you ate at the party. We also have DNA and CCTV footage.

SWIFT stares at him.

ADAM (CONT’D)
Grievous Bodily Harm with Intent contrary to Section 18 of the Offences against the Person Act. And Attempted Rape. They’re not charges that enhance your reputation.

SWIFT
What do you want?

ADAM
You lose your paper, you leave the country. Doesn’t interest me where you go although I gather that you’re not welcome in the country you claim to be defending. Maybe one of your tax havens.

SWIFT stares at him.

ADAM (CONT’D)
It’s a small price to pay for the murder of a brilliant and principled woman, you bastard.

EXT. STREET – DAY 8. 1000

CATHERINE and HARRY loading her stuff into a car outside her house.
CONTINUED:

HARRY
I wish you wouldn’t go back.

CATHERINE
I have to.

HARRY
You might be in danger over there.

CATHERINE
Making films is what I do. I’m not some naive little girl.

HARRY
I know that now. Actually, my officer rather chastised me about my patronising attitude towards you.

CATHERINE
Your officer?

HARRY
The one you knew as Chris. Even when you were suspected of being a November Committee agent he was singing your praises.

A beat.

CATHERINE
Say goodbye from me. And tell him he was wrong about Scorcese.

They look at each other.

HARRY
I’m sorry if I’ve been a bad father. I don’t expect you to forgive everything just to understand that I would like things to be better between us.

CATHERINE
I’ve got your e-mail.

HARRY
I hope you’ll use it.

CATHERINE
Bye dad.

HARRY
Goodbye.
CONTINUED: (2)

She gets into the car and it drives off. He watches it go and then turns looking rather small and vulnerable.

CUT TO:

INT. THAMES HOUSE. THE GRID – DAY 8. 1700

DANNY is sitting at his station. A television monitor shows the news in the background. It catches Danny’s eye.

    NEWSREADER
    In a surprise announcement today, the media proprietor David Swift has announced that he is selling his flagship newspaper to concentrate on his US and European publications. Citing falling sales and a depressed market, Mr Swift said...

Danny glances down at the open drawer and the photos of Ashworth and Richard. Zoe opposite him can’t see them.

    ZOE
    Harry’s just seen Catherine off.

    DANNY
    Yeah.

    ZOE
    You two got on pretty well didn’t you?

    DANNY
    Until she found out who I really was.

    ZOE
    Why did that make her so angry?

They exchange a look. Zoe understands what has happened.

    ZOE (CONT’D)
    (sympathetically)
    Oh Danny ...

Before Danny can reply. Sam appears grinning with a huge bunch of roses. Hands them to Zoe.

    SAM
    I managed to save these from being mauled by Security.

ZOE inspects the card and then looks up.

(CONTINUED)
CONTINUED:

ZOE
There’s something I should say. Not really very good at this kind of thing but Will’s asked me to marry him.

DANNY’s face. Watches her.  Looks down at photos in drawer.  *

ZOE (CONT’D)
And I’ve said yes.

DANNY still totally calm. Girly squeals of congratulation from SAM, RUTH and MALCOLM who cluster around ZOE.
CONTINUED: (2)

Danny looks at Zoe’s face radiant and happy amidst the roses. * Shuts the drawer.

JUMP CUT TO:

INT. THAMES HOUSE. THE GRID – DAY 8. 1800

ADAM and ZOE leaving.

ADAM
Home to your photographer?

ZOE
He deserves a bit of spoiling I think.

ADAM
Lucky fella.

They pass the desk of a very pretty young RECEPTIONIST.

RECEPTIONIST
Goodnight.

ZOE
Goodnight.

ADAM
Yeah, goodnight, Isobel.

And he laughs out loud. ZOE doesn’t know what he’s laughing at but his laughter is good-humoured and infectious. ZOE shakes her head and smiles as they leave the building.

INT. THAMES HOUSE. HARRY’S OFFICE – DAY 8. 1830

HARRY is sitting alone with Catherine’s file. He’s reading A Prayer for my Daughter.

HARRY (V.O.)
Considering that, all hatred driven hence/the soul recovers radical innocence...

He looks up.

END OF EPISODE