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1

EXT. ROOF TOP GARDEN. DAMASCUS - 1200

1

*Damascus, Early 2003*

Oliver Mace and Muhammed Khordad - leader of an powerful Pakistani terror group - The Path of Light - sit on either side of a small table. Mace wears a Western suit. Khordad, is in simple robes.

They are in a small roof garden on top of tower block in the Syrian capital.

Khordad points to a small row of catci in a tray near them. He speaks in Urdu.

KHORDAD

(subtitled)

You know this plant has been known to survive in sand measured at 80°C. It has no known predator.

Mace watches him. He resumes in English.

KHORDAD

Early in '97, I was told that there was a traitor in my organisation - but by the time I uncovered him, it was already too late - he had already been ... spirited away.

He looks over at Mace.

KHORDAD

And I assume you and the Americans are still looking after him. The witness protection scheme or whatever misnomer you give it.

Mace doesn't react but he knows what's coming.

KHORDAD

This man is the price of our co-operation.

Mace shakes his head.

MACE

That's not going to be possible. Why on earth do you think we would betray an old friend like that?

KHORDAD

Because I'm your new friend and am now more important to you than the old one.

The picture suddenly FREEZES into a BLACK AND WHITE still of the two of them - taken from high above.

(CONTINUED)

CONTINUED:

**TITLES**

2 **INT. DANNY AND ZOE'S FLAT - DAY A. 0900**

2

*Saturday, Present.*

Zoe is dressing for a wedding. Will lies on the bed. She walks past him in her underwear holding a Grace Kelly dress in front of herself.

ZOE  
'Preview of forthcoming attraction  
...'

WILL  
Grace Kelly in ... Rear Window.

ZOE  
Know-all.

She stops a moment.

ZOE  
You know what? I've been looking  
forward to this ... all week.

WILL  
That long?

She smiles.

ZOE  
It's been a long week, alright?

3 **INT. DANNY AND ZOE'S FLAT - DAY A. 0920**

3

Will and Zoe, now dressed, come out of her room and go to leave the flat. **They have overnight bags with them.** Zoe stops when she sees Danny, lying awake on the sofa. Still in his clothes from last night. A empty wine bottle and an old book next to him. (Later we will know the book is The Wisden)

\*

He never made it to his bed.

WILL  
I'll **see you outside.**

\*

Zoe nods, he heads off and she goes over to Danny. She stands for a moment. Then he looks up and sees her.

ZOE  
Danny... it's me... you should get  
some sleep...

He looks at her taking moment to focus.

ZOE  
... in a bed.

(CONTINUED)

CONTINUED:

DANNY

Where are you going? You look great  
...

ZOE

To a wedding. We're back Sunday.  
(a beat)  
Will you be OK?

DANNY

Yeah. Zoe, I've been thinking about  
Tom, what he did ...

\*

He looks at her.

DANNY

He was right. You have to seize  
the day. I guess he thought that  
he had to act: he had to get out  
while the going was good.

\*

ZOE

You're not thinking about ...

DANNY

No, not at all, it's ... you know  
how our job, what we go through,  
can really only be understood by  
someone who lives this life?

ZOE

They have a particular  
understanding, sure ...

DANNY

... No, there's more to it than  
that. And we've been ignoring it,  
pretending there's nothing going  
on.

\*

\*

He takes her hand.

ZOE

Danny, there isn't anything going  
on.

DANNY

Look, tomorrow night, when you're  
back, let's get drunk. We can  
talk.

\*

\*

ZOE

Danny, you're not listening. I've  
got to go ... Will's waiting ...

She heads off. He calls after her

(CONTINUED)

CONTINUED:

DANNY (O.S)

It was him I wanted to talk about.  
If not tomorrow ...

\*

ZOE

Danny, I can't.

\*

\*

DANNY

OK, another night.

\*

\*

Only here Zoe heads off. Get to the hall. Stops. Thinks about it a moment. Then comes back again. She has to deal with this.

ZOE

No, Danny. I mean no I can't, not as in *not free*, but as in *don't want to*.

There's a pause.

ZOE

I'm with Will. You know that.

DANNY

Zoe, this weekend ... *just* think about what you really want, who you really want.

\*

And with that Zoe finally does leave.

4

**EXT. DANNY AND ZOE'S FLAT - DAY A. 0930**

4

Will stands beside her car, waiting for Zoe outside. She smiles, *but on her face now we see worry like a small nocturnal animal peering out.*

\*

\*

\*

ZOE

Come on.

*Zoe presses her zapper. Which not only unlocks the car but also starts the engine.*

\*

\*

*Will laughs - trying to keep things light.*

\*

WILL

*That is great. That's in case someone's booby trapped it, right?*

\*

\*

\*

ZOE

*Pool car, M.I.5 think of everything.*

\*

\*

\*

WILL

*Lucky for me. I mean we are going to Dorset. You can't be too careful.*

\*

\*

\*

\*

4A

INT. CAR - DAY A. 0931

4A \*

Zoe and Will get in and Will peers under his seat. \*

ZOE  
What are you doing? \*

WILL  
Just checking this isn't an ejector  
seat or anything ... \*

She smiles. \*

ZOE  
All I have to do is flick this  
switch on top of the gear stick and  
bang ... you're toast. \*

WILL  
I'll behave I promise. \*

They pull out on to the road. \*

ZOE  
It's so much easier than a long  
drawn out break up. All those rows  
over dinner, unused cinema tickets,  
broken promises. Just press a  
button: out with the old and in  
with the new. \*

WILL  
Talking of the old ... have you and  
Danny ever had a thing? \*

She looks at him. It's a sudden change of mood. \*

ZOE  
Why do you ask? \*

WILL  
You're very careful, attentive  
around him. Like just now. \*

ZOE  
No. Definitely not. I think he  
thinks he'd like to ... but I don't  
know and I don't think he does, not  
really. \*

She holds Will's hand. \*

ZOE  
It's OK. It's nothing. Well, it's  
something for me to deal with.  
He's had a bad week that's all. \*



CONTINUED:

ZULI: late forties, half-moon glasses, expensive suit. Writer, intellectual, brought up in Pakistan, educated at Yale and Cambridge. And now, under a fatwa, the most wanted man in the West.

He argues in Urdu with his friend HARAKAT who runs the bookshop and who is older, balder and wears traditional Islamic robes. They sit on large cushions, drinking coffee and smoking foul-smelling Turkish cigarettes.

Danny watches them. Guesses they're arguing about politics or women or both.

ZULI  
What do you think Danny?

He looks at them.

DANNY  
My Urdu's a little rusty.

ZULI  
Harakat thinks I should consider renouncing what I wrote and then the fatwa would be lifted.

DANNY  
But what about me? What will I do then?

The others laugh.

ZULI  
Go back to breaking into foreign embassies or stitching up Greenpeace or whatever it was you were doing before ...

Danny shakes his head.

DANNY  
Trainee stuff.

Danny smiles as they go back to talking in Urdu.

7

**INT. OBSERVATION VAN - DAY 1. 1105**

7

Zoe running late is in the obs van putting on her Kevlar vest.

\*  
\*

Two armed policemen are already there and Colin is on the monitor.

\*  
\*

ON THE SCREEN: the image of Danny in the bookshop guarding Zuli and Harakat.

\*  
\*

(CONTINUED)

CONTINUED:

Zoe comes over and peers at the screen. She is a little out of breath, Colin glances at his watch. \*

COLIN  
Cutting it a bit fine. \*

ZOE  
What's our illustrious author up to today? \*

COLIN  
Tea with a friend. For someone with a fatwa hanging over him, Zuli sure gets out a lot. \*

ZOE  
So who's the friend? \*

COLIN  
Harakat. Bookseller. He's an old friend. \*

Zoe clips a magazine into her handgun. This isn't her favourite thing. \*

ZOE  
Isn't it a bit low status for Zuli? He usually hangs out with the glitterati. Home Secretary's a big fan ... \*

COLIN  
Oh, that's why we've been assigned this op.  
(glancing at the Special Forces men sitting in the van)  
And with such high level protection. \*

ZOE  
Expensive baby-sitters.  
(beat)  
Showing how much the government disapproves of the fatwa. \*

COLIN  
There's only one thing that worries me ... The last thing we want is to keep Zuli alive long enough for him to inflict another of his novels on us. \*

Zoe smiles. \*

CUT TO: \*

8 EXT. BOOKSHOP - DAY 1. 1107 8

The observation van is parked right outside the store on Praed St. Just opposite St. Mary's Hospital. A rental - *Van de Table* - on the outside. Five seconds - van to shop.

9 INT. BOOKSHOP - DAY 1. 1108 9

Danny looks along the shelf of yellow *Wisden Annuals* beside him. Checks them out with half an eye while Zuli and Harakat chat.

10 OMITTED 10 \*

11 INT. OBSERVATION VAN - DAY 1. 1112 11

Colin tries to reconnect the comms, inserting various leads into pieces of monitoring equipment. \*

COLIN  
Checking audio stream one.  
Checked. Two. Checked. Video  
streams one and two. Checked. \*

ZOE  
Your equipment failing you again  
Colin? \*

One of the Special Forces men gives a little smirk. \*

COLIN  
(ignoring Zoe)  
Checking BNC cables. All running. \*

Zoe stifles a smile. \*

CUT TO: \*

12 INT. BOOKSHOP - DAY 1. 1113 12

Danny sees the faintest of movements on the back door. Wind or an outer door opening fractionally.

His comms are voice activated. He looks at his watch.

DANNY  
Zoe, is that ... ?

Only he never finishes the sentence because the door SLAMS OPEN TO REVEAL:

CONTINUED:

A man with body armour, balaclava and a short stock assault rifle already up in the shoulder. Just enough like a policemen to make you think twice.

The room freezes. Zuli and Harakat's argument cut off in mid-air.

ANGLE ON: Zuli's eyes. He's been imagining this moment forever and here it is.

ANGLE ON: Danny. In one movement his gun is out, safety catch off and he fires two rounds as he piles across the room into Zuli. Bringing him down hard.

Just as the first burst of fire sprays from the intruder's gun, chewing up the packed bookcase behind them.

13

INT. OBSERVATION VAN - DAY 1. 1115

13

Colin is still trying to reconnect the comms, he slots a last lead in, and in a moment the sound is restored. They hear the faint crackle of gun fire then Danny's voice shouting. In a second Zoe leaps up, shouting.

\*  
\*  
\*  
\*

ZOE

Go go go!

\*  
\*

The Special Forces react and speed out of the van, Zoe close behind.

\*  
\*

CUT TO:

\*

14

INT. BOOKSHOP - DAY 1. 1116

14

DANNY (O.S.)  
(yelling into his comms)  
Red! Red! Zoe!

Danny fires again. Two shots ricochet off the wall and around the room like pin ball. The intruder is down, crouched for an instant.

But then he's back up. Unhurt.

GUNMAN'S POV: he has a clear shot of Danny trying to drag Zuli behind a table.

Nothing can stop him this time:

He fires his second burst which would kill them both except for ...

ANGLE ON: The bookseller, Harakat, who hurls himself at the gunman to try to stop him. There's a brief struggle. Harakat is hit and goes down.

15

EXT. BOOKSHOP - DAY 1. 1119

15

The sound from the shop echoing out here.

ANGLE ON: Special Branch **are** charging out of the van. Zoe,  
fully protected now, with **them**.

\*  
\*

(CONTINUED)

CONTINUED:

The gunman sees the movement outside. He fires off a burst at the door shattering the glass. Moving back now. Covering for his exit.

Danny lying on the ground sees the disappearing figure heading through the back door. The smash of the Special Branch coming straight through the window.

The Special Branch and Zoe move through the shop covering each other.

16 **EXT. ALLEYWAY BY BOOKSHOP - DAY 1. 1120** 16 \*

A motorbike speeds down the alleyway, away from the bookshop, with the gunman unscathed. \*

17 **INT. BOOKSHOP - DAY 1. 1125** 17 \*

Danny and Zoe are crouched beside an injured Harakat. A heavily guarded Zuli is being taken out of the front of the building. Sirens can be heard getting closer. \*

18 **INT. GRID - DAY 1. 1200** 18

Adam's catching up with Zoe and Danny as they walk through the pods and onto the grid. Danny coming down. The shooting still ringing in his ear.

Zoe holds out the clear plastic forensic bag for Danny's 9mm and spare magazine.

Danny unplugs his earpiece and transmitter. Drops them in a separate bag.

ADAM  
The comms - what happened?

ZOE  
Everything went down ...

Danny looks around as if he'd suddenly forgotten ...

DANNY  
Zuli - where's Zuli ... ?

ZOE  
He's fine. Unhurt. \*

DANNY  
Harakat? \*

ZOE  
Superficial injuries. Zuli's with him at the hospital. \*

ADAM  
Best place for him, there's more police than nurses in there. \*

(CONTINUED)

CONTINUED:

DANNY

That wouldn't be hard ...

Danny's trying to say a million things at once.

(CONTINUED)

CONTINUED:

ADAM

We'll bring him in later. Let's  
get the ballistics done first.

19

**INT. THAMES HOUSE. FORGERY SUITE - DAY 1. 1215**

19

Danny has a book in front of him. Malcolm sits with him  
turning the pages. Photographs and silhouettes of weapons.  
While it's still fresh. Weapon Identification.

Danny goes back on one of them. His hand shaking slightly on  
the page.

DANNY

That's it.

MALCOLM

The short-stock **Scorpius**.

\*

DANNY

No, it's not. There's something  
missing.

He concentrates hard a minute, goes back there.

DANNY

Only the barrel had ... some sort  
of silencer. The sound was  
muffled.

Malcolm looks at him sceptically. There's nothing in the  
book to indicate this.

DANNY

(slower)

It had some sort of silencer.

MALCOLM

I very much doubt ...

Danny looks at him.

MALCOLM

I mean I'll look into it but ...

Zoe comes in just in time to save Malcolm being decked.

ZOE

Zuli's here. Can we finish the  
weapons stuff later?

DANNY

It's OK. We're through.

20

**INT. THAMES HOUSE. MEETING ROOM - DAY 1. 1220**

20

HARRY running the debrief. Adam, Zoe, Danny and Zuli.

(CONTINUED)

CONTINUED:

Zuli's not a happy camper.

ZULI

(disbelief to Harry)

Who did it? You're asking me? How long have you got? Half the Muslim world wants me dead. Wasn't it your job to protect me?

And he actually points at Danny here. And Danny's wired enough as it is.

DANNY

(to himself but audible)

We did. You're here. We protected you.

Harry glances at him.

HARRY

Yes, it is our job. It was because of the heightened sense of threat to yourself that we came on board and we deeply regret what happened. It was just that ...

ZULI

Look ... I arrange tea with a friend and the friend ends up getting shot. That's not what I'd call 'full protective surveillance'. We'd have been better off just going to Starbucks on our own ...

DANNY

(to himself but louder)

... Coffee.

HARRY

Danny ...

DANNY

Starbucks ... that would have been for coffee not tea.

Zoe suppresses a smile.

And anyway Harry realises that this is getting them nowhere.

HARRY

Anyhow. We appreciate your coming down here ...

Zuli gets up.

(CONTINUED)

CONTINUED:

ZULI

Good, because you'll be pleased to hear that I've already been in touch with the Home Secretary. We were up at Cambridge together. Trinity.

Adam follows him part way to the door. Sam's there as he opens it.

ADAM

Sam. Can you make sure that ... Mr Zuli ... ?

ZULI

There's no need. I told the Home Secretary that from now on I'd organise my own protection. And that he pays. I've some boys outside already: ex-CIA.

Sam follows Zuli out.

Leaving a silence behind him. We stay here in the closed room.

DANNY

(sarcastic)

Ex-CIA. I'm impressed.

Adam is looking at Danny.

DANNY

Come on. Please don't stand there and say he's got a point ... over the river at Six you may see things differently but here we ...

ADAM

He's got a point ... and me, I'm here, not over there. But if Harry changes his mind ...

He looks at him a moment.

ADAM

... then you can be the first to escort me back across the river.

A pause. Softer.

ADAM

Danny. This isn't about you. Your work was outstanding. But you were seriously compromised ... we all were. Someone knew exactly where we were, when we were there, how to get in, how to get away ...

(CONTINUED)



21A

OMITTED - INCORPORATED INTO SCENE 21

21A \*

22

INT. THAMES HOUSE. THE GRID - DAY 1. 1330

22

Ruth and Zoe **whisper at speed.**

\*

ZOE

Will wants me to go to a wedding  
with him ...

RUTH

When?

ZOE

This weekend.

RUTH

Whose is it?

ZOE

His oldest friend from college ...

RUTH

That's great ...

ZOE

It's the first, you know ... thing  
we've done together in public ...

RUTH

So are you going to get **him vetted?**

\*

ZOE

He already has been.

RUTH

I've always thought it a shame that  
the service has to be the first to  
know when we're serious about  
someone ...

ZOE

Even before they do ...

(CONTINUED)

CONTINUED:

Ruth looks at Zoe a moment ... so she's serious about this guy. Adam comes over.

ADAM  
Ruth ... ?

They move away.

\*

ADAM  
I need some research done on one of the people involved ...

Ruth looks up at him.

RUTH  
Zuli?

ADAM  
He's being covered. And Zoe and Danny will be on the hitman. No, I want you to check out our friend - the bookseller Harakat.

She looks at him.

ADAM  
I sometimes think it's useful to look at an operation from a less obvious viewpoint. Cover all bases.

And before she can ask.

ADAM  
Harry tells me you're the soul of discretion?

She pauses a moment, flattered.

RUTH  
Did he? Well ... I try ...

ADAM  
Good. Thought so.

He starts to walk away to his desk when Ruth calls to him.

RUTH  
Oh and Tom ... ! Sorry ... oh God ... so sorry ... Adam ... I assume that means that you *don't want me* to distribute my research to the rest of the office as normal?

ADAM  
That's right. Ruth.  
(smiles)

(CONTINUED)

ADAM(cont'd)

CONTINUED:

And I'd also prefer it if it came to me Adam, rather than to Tom.

RUTH

Yes, yes of course, Adam. Adam.

23

INT. THAMES HOUSE. FORGERY SUITE - DAY 1. 1345

23

A table with neatly arranged photographs, drawings, maps cartridges, replica weapons.

Zoe and Danny heading up the operation, doing research into who the hitman might be. Zoe is writing suspects on the board. None yet.

Malcolm puts a plastic forensic bag on the table. In it is a metal box the size of a packet of cigarette.

MALCOLM

The forensic boys found this under our wagon. It's a jamming device that can be triggered up to 500 metres away. It's what brought down the comms.

DANNY

Thanks Malcolm.

ZOE

Look at this: the list of everyone who had access to Zuli's schedule.

\*

It runs to 3 pages. Single spaced. Great.

DANNY

Scotland Yard, M.I.6, Home Office, Number 10, the Cabinet Office ... most of the rest of Whitehall by the looks of it.

She hands him the list.

ZOE

And there's a ton of CCTV footage from the security camera inside the book shop.

She indicates the boxes in the corner.

ZOE

I guess the hitman would have checked out the bookshop at some point before.

\*  
\*  
\*

24

INT. THAMES HOUSE. HARRY'S OFFICE - DAY 1. 1400

24

Ruth and Harry.

(CONTINUED)

CONTINUED:

HARRY

That's fine. Just do as he says. I brought Adam to resolve the Tom problem ...

RUTH

... And now you intend to keep him on?

Harry looks at her. He'll share stuff with her that he won't share with anyone else.

HARRY

I haven't decided. But whatever I decide, whoever joins the team, I still very much see you as one of the senior pros - to use an old cricket expression.

RUTH

And Adam's what? Our new Captain?

HARRY

I don't know yet. I only know that I want someone from outside.

She turns to go. Pauses a moment.

RUTH

So all that makes someone like Malcolm - what? Head Groundsman?

HARRY

I think we can probably take the analogy too far. Don't you?

25

**INT. THAMES HOUSE. THE GRID - DAY 1. 1430**

25

Ruth reporting to Adam.

He's looking at a piece of paper she's handed him.

ADAM

Harakat's application for citizenship?

Doesn't amount to much.

RUTH

That he wrote out when he applied for immigration.

He looks at it briefly.

ADAM

What of it? Give me the highlights.

(CONTINUED)

CONTINUED:

RUTH

Well, I think it reads like ...  
like a not very good legend ...  
something an M.I.6 case officer  
would make up. It seems too real  
to be a real life, if you know what  
I mean, Adam.

A moment between them. A smile.

ADAM

Thank you, Ruth. I shall have a  
look at it.

26

INT. THAMES HOUSE. FORGERY SUITE - DAY 1. 1440

26

Adam finds Danny in the Forgery Suite.

ADAM

Danny. I want you to arrange  
protection for Harakat.

DANNY

The bookseller?

\*

ADAM

Yeah, you know, he's a witness, he  
may have seen the guy ... know  
something ... you never know ...

DANNY

Shall I get on to Special Branch,  
they normally ... ?

ADAM

No, I want you to be part of it ...  
spend some time with him ... listen  
to him ...

DANNY

Okedoke.

27

INT. HOSPITAL - DAY 1. 1600

27

Danny sits on the side of Harakat's bed. Harakat's lower  
left side bandaged up.

HARAKAT

I just went for him before he got  
you that's all ... you saw it, you  
were there.

(a beat)

When I think about it ... you know  
what it was? It's the moment **you**  
**spend your** whole life trying to  
avoid. The man on the bridge about  
to jump, the lunatic with the knife  
...

\*

\*

(CONTINUED)

CONTINUED:

HARAKAT(cont'd)

I tell you if there'd been anywhere  
to run I'd have been the first out.

Danny laughs. Maybe this isn't so bad.

DANNY

And I'd have been close behind.

He looks at Danny.

HARAKAT

That's where you're wrong. The  
world is divided into two types:  
people like you who go looking for  
trouble and sensible people who  
avoid it. In a moment of insanity  
I stepped over the line and look  
what happened. I should have stuck  
to my books.

DANNY

Well, Zuli and I are still around  
because of it.

A pause.

HARAKAT

Why do they think I need  
protection?

He shakes his head - it's no big deal.

DANNY

I guess it's because you were the  
only one who saw the hitman and he  
may come after you. Probably  
someone's heard some chatter on the  
wire somewhere.

HARAKAT

You saw him, too.

DANNY

Maybe I need protection as well

Danny looks at him.

HARAKAT

*'But who guards the guards?'*

DANNY

I think they expect us to be able  
to look after ourselves.

Zoe has been matching the CCTV footage from the bookshop to  
pictures of *likely suspects* from their data base. She's  
finishing up and handing over to Ruth.

CONTINUED:

ZOE

I'm just on the Iranians now.  
Three more Middle Eastern embassies  
and ...

Zoe to the final huge stack

RUTH

... then I'm left with the assorted  
mercenaries and nutcases.

ZOE

You may get lucky. Check this out.  
Syrian Military Attache ... no  
match.

\*

A name and a covertly taken photograph appear.

ZOE

But nonetheless ...

He's a seriously good looking man. A dark Brad Pitt. She  
looks at Ruth.

ZOE

I think we should put him under  
immediate round the clock  
surveillance. What do you think?  
You can have night duty.

Malcolm appears behind them.

ZOE

Malcolm, what do you think of Mr  
Handsome here?

He looks at the picture.

MALCOLM

He's OK.

ZOE

OK ... ?! That's more than OK.  
That's ...

RUTH

... the business?

Zoe stops, looks at her surprised.

MALCOLM

I'd say it depends on what you  
think makes a man attractive to  
women.

(CONTINUED)

CONTINUED:

ZOE

Someone like him. And someone who makes me laugh ...

But Malcolm has seized on this.

MALCOLM

No ... no, I think Zoe's right. You see I'm too serious. I need to lighten up a bit. Maybe you can help me? I could practise some jokes, stuff like that.

Zoe passes this one on to Ruth.

ZOE

Ruth? She'd love to Malcolm.

29

INT. THAMES HOUSE. FORGERY SUITE - NIGHT 1. 2200

29

Ruth and Malcolm still matching the cctv and the suspects. The forgery suite is dark and quiet.

Ruth slumps back bored.

RUTH

Go on then Malcolm, try your joke out, see if that brings us any luck.

MALCOLM

OK. Right. Man walks into the Doctor's surgery. 'Doctor, Doctor, I've got a cricket ball stuck up my bum.' 'Howzat?' says the Doctor. 'Don't you start,' replies the man.

Silence. It's a terrible joke. Ruth laughs despite herself.

RUTH

In some ways Malcolm, I don't think I'm the best person for you on this.

MALCOLM

Right. There's a good one about an elephant and two ants ...

Something catches Ruth's eye on the screen.

RUTH

Wait. Go back.

There is it.

ANGLE ON: The screens. They have a match.

(CONTINUED)

CONTINUED:

They are exhausted but delighted.

RUTH  
There is it is. We've finally got  
a match. Someone up there must  
like your joke Malcolm.

MALCOLM  
Outstanding.

She presses a button to lock the images. Reaches for the  
phone.

30

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

30

Zoe and Ruth present the evidence. Ruth wiped out after her  
all-nighter. Harry, Danny, Adam and Malcolm. \*

An official-looking photograph is up on the large screen.

RUTH  
This is our main hitman suspect.  
His name is Sharaf Al-Youm. He  
came through Heathrow on a tourist  
visa a few weeks ago.

Then back to the screen. Another CCTV image of him in the  
bookstore.

ZOE  
These were taken a week before the  
shooting.

HARRY  
Taken where?

RUTH  
Taken on the CCTV in the bookstore.

ADAM  
Who is he and why's he on the data  
base?

RUTH  
He's a big time hitman but with no  
particular allegiance that we know  
of to any of the groups or  
countries he's worked for.

FLASH TO: Another black and white photo. Here's Al Youm in  
uniform, stands with a group of heavily armed soldiers in  
some grim Balkan forest. A scene instinct with atrocity.

RUTH  
This is Bosnia '96 where he spent  
his summer killing Serbs.

(CONTINUED)

CONTINUED:

ANGLE ON: Another photo. Here he is standing in the desert beside a gruesome looking helicopter gunship. \*

RUTH  
Algiers. Apparently the regime was strapped for cash, so they paid him in kind, with a Russian Military Helicopter. An Mi-8. \*

Malcolm is impressed. \*

MALCOLM  
Land that in the back garden and the neighbours would know you mean business. \*

ADAM  
We need to find this guy and who he's working for now. It seems pretty clear that he's not a sole trader.

31 INT. CAR - DAY A. 1030

31

*Present*

Will and Zoe in the car en route to the wedding.

Zoe is driving. Looks at him a moment.

WILL  
So today, at the wedding, saying what you really do, who you really work for, is out of the question?

ZOE  
It's easier not to go there ... I generally say I'm in insurance.

WILL  
You can probably clear a busy room in a matter of minutes with that.

But he's not really getting through to her.

WILL  
I mean you don't look like somebody in insurance. Particularly not in that dress.

She smiles.

ZOE  
This is my assassin's dress.

WILL  
Have you ever, you know, let it slip ... or been caught out ...

(CONTINUED)

CONTINUED:

ZOE

No, never. Being economical with the truth comes as second nature.

WILL

Fair enough.

ZOE

Of course I tell people I want to know ... family, friends ... boyfriends.

WILL

You've had other boyfriends ... ?

She breaks into a smile.

WILL

I knew it. I knew there'd be something. You see I can cope with almost anything but not that.

He looks at her and smiles.

32 **INT. THAMES HOUSE. THE GRID - DAY 2. 1000**

32

*Tuesday, the week before.*

ZOE is busy on The Grid with Ruth.

ZOE

Where's Adam?

RUTH

Had to dash out. Birthday present for his wife.

Zoe reaches for the secure phone.

33 **INT/EXT. AGENT PROVOCATEUR - DAY 2. 1005**

33 \*

Adam is buying underwear when his mobile starts to ring.

Wallowing in lingerie he reaches for his phone.

34 **INT. THAMES HOUSE. THE GRID - DAY 2. 1006**

34

Zoe speaks on the secure phone.

(CONTINUED)

CONTINUED:

ZOE

Al Youm - the hitman - he's back in the UK - just got off the Eurostar - but this time he's travelling on a Belgian passport.

35 INT/EXT. AGENT PROVOCATEUR - DAY 2. 1007

35 \*

Adam holds up a matching black set. An assistant looks at him, he smiles at her as he carries on talking.

ADAM

OK. Let's be ready for him then.

He hangs up.

ADAM

We run a meet and greet service for foreign business men.

36 INT. THAMES HOUSE. THE GRID - DAY 2. 1020

36 \*

Adam's back on The Grid. A luxurious pink shopping bag in hand which he distractedly puts down on Ruth's desk.

On her screen Zoe is showing Adam Al Youm's journey so far: using the traffic CCTV and the congestion charge camera network.

ZOE

OK, he came out of Waterloo, took the tube to Shepherd's Bush. He's just picked up a car that was parked on a W12 back street.

Within seconds the computer's done a number plate match. A red light flashes.

ZOE

Looks like he's just left Shepherd's Bush and is heading back east on the Westway. I've got a tail on him on the Marylebone Road.

ADAM

Deliberate decoy route.

ZOE

Must be. Hope he's paid his congestion charge.

ADAM

Or Ken will be cross.

At her desk Ruth picks up the bag and cautiously peers inside it. Has someone left it for her?

CONTINUED:

ADAM

Sorry Ruth, it's mine.

She hands it to him.

RUTH

Fine. Good. Course it is.





CONTINUED:

ADAM  
Great. He's gone in?

SAM (O.S.)  
He has, yeah.

ADAM  
Well done Sam. Message Danny, I  
want him to get Harakat to a  
safehouse and stay there.

46 INT. HOSPITAL. WARD. - NIGHT 2. 1830 46 \*

Danny is with Harakat who is up and, if not running, then at  
least moving. Danny is helping him out.

Danny carries his bag and supports his arm.

HARAKAT  
Thanks Danny. I appreciate the  
help.

47 INT/EXT. HOSPITAL. CORRIDOR/EXIT - NIGHT 2. 1831 47 \*

Danny walks Harakat down the corridor out of the hospital.

HARAKAT  
Where are we going?

DANNY  
A safehouse. Where we can keep an  
eye on you.

HARAKAT  
Will it be you ... ?

DANNY  
Some of the time ... I'll be doing  
shifts ... you know ...

HARAKAT  
And I can go home when?

DANNY  
Truthfully?

Harakat laughs at this.

HARAKAT  
Danny, you work for British  
intelligence, that's the last thing  
I expect.

DANNY  
You sound like Zuli now ...

(CONTINUED)

CONTINUED:

HARAKAT

What is it that's written at C.I.A headquarters ... isn't there a motto?

DANNY

'You shall know the truth and the truth shall set you free.'

HARAKAT

So then - when do you set me free?

Danny looks at him.

HARAKAT

This isn't going to be over soon is it?

Danny looks at Harakat. **They step outside into the cold and walk towards a car.**

\*  
\*

HARAKAT

Will you do something for me?

DANNY

Sure.

HARAKAT

If I give you a list of books would you collect them from my shop for me?

DANNY

OK.

HARAKAT

And if there's anything you fancy - help yourself.

Danny laughs.

DANNY

Thanks, I think there are probably rules about no freebies. There are about most things.

48

**INT. THAMES HOUSE. THE GRID - DAY 3. 0800**

48

Things are heating up now. Adam, Zoe **and Sam** reporting to Harry.

\*

ADAM

Al Youm took a circuitous route round to East London, via Wembley, checking to see if anyone was on him.

(CONTINUED)

CONTINUED:

HARRY  
No blips ... ?

ADAM  
None. We're putting static  
surveillance and a technical team  
on his place.

Hands over the file to Sam. \*

ADAM  
House opposite would be perfect ...  
Get whoever's in there out  
sharpish.

ZOE  
Holiday in the sun competition  
usually works.

SAM  
This'll make Malcolm's day. \*

49 INT. THAMES HOUSE. THE GRID - DAY 3. 0820

49

Sam leaning over her desk. \*

MALCOLM  
Mmmmm ... what post code are we  
talking about?

Sam checks on the map. \*

SAM  
E8. \*

Malcolm grimaces slightly at this.

MALCOLM  
When will anyone give me an NW3?  
It's so much more interesting ...  
E8, OK then, if it has to be. E8,  
E8 ... Majorca's about right.  
Maybe Benidorm ...

SAM  
Maloclm - you're a dreadful snob? \*

50 INT. THAMES HOUSE. THE GRID - DAY 3. 0830

50

CLOSE ON: computer screen.

Sam has on the screen in front of her, bank details, credit  
card payments etc. \*

And a satellite picture of a suburban terraced house.

(CONTINUED)

CONTINUED:

SAM

(into phone)

Aren't I right in thinking Mrs Barnes that you brought some garden furniture with your Visa card in April...? A bench, right well that ... that purchase automatically entered you into our free draw.

ANGLE ON: the screen. We zoom in on the satellite image of the house in question. Pop into the back garden the house and there in the garden, in pride of place is the bench. Beside a pond. She shouldn't but she can't resist it.

SAM

The perfect thing to put beside ... say a pond ... you have? Well, I never ... a sixth sense ... yes people do say that. Now I have some wonderful news, get out your suitcases and get packing. You've won! A week in the Hotel <sup>1</sup> Costanese, Benidorm.

51 INT/EXT. CAR/CHURCH. WEDDING - DAY A. 1200

51

Zoe and Will have pulled up outside the church.

WILL

So tell me, was anyone tailing us?

ZOE

For a while there ... but we lost them.

He laughs.

WILL

I didn't see you ... you know... looking.

ZOE

You wouldn't ... that's the point.

WILL

Ah. I can see that there's a lot about this that I don't understand.

ZOE

It becomes instinctive. There are certain things you can do to make sure ...

WILL

Like going twice around a roundabout?

Zoe laughs. They get out of the car.

(CONTINUED)

CONTINUED:

ZOE  
That's more Starsky and Hutch.

WILL  
But er ... that's what we just did  
...

ZOE  
That was different. That was  
because you don't know how to read  
a map.

52

EXT. CHURCH. WEDDING - DAY A. 1210

52

They walk up towards the Church where the wedding will take place.

ZOE  
Sometimes the lie is just me  
pretending to be someone else ...

WILL  
Like the insurance thing?

She pauses a moment. He senses her reluctance.

WILL  
It's OK. You can trust me.

ZOE  
You'll really have to promise not  
to tell anyone about our  
conversations ...

WILL  
Promise.

ZOE  
OK. I have four or five full other  
identities. The initials of the  
other names are usually the same as  
our real names ... easier to  
remember. But they all have  
different addresses, jobs,  
backgrounds ...

\*  
\*  
\*

WILL  
And the people who live there or  
work there will ...

\*  
\*

ZOE  
... vouch for me as that person.  
So I'm operating undercover  
somewhere as say ...

\*

CONTINUED:

WILL

Zoe ... Reynolds ... OK ... Zelda  
... Ringbinder ... the notorious  
drug smuggler ...

ZOE

And the Medellin Cartel send  
someone to check Zelda out.  
Someone answers that door or that  
phone and says sure this is where  
she lives only she's not here right  
now. And I have mail, credit  
cards, a passport in that name, at  
that address. A whole past ...

\*

WILL

Zelda, do you ever forget who  
you're meant to be?

\*

ZOE

Oh, all the time.

\*

\*

53

INT. SAFEHOUSE - DAY 3. 1100

53

Harakat looks through the books Danny has brought him from  
the shop.

\*

\*

Danny brings the tea in from next door.

\*

DANNY

If you need me to go and get some  
more books - it can easily be  
arranged.

HARAKAT

I've got all I need thanks.  
(beat)

But I tell you what I'm really  
itching to do and that is to go  
outside ...

DANNY

That, I'm afraid, isn't so easy to  
pull off.

HARAKAT

So they think I'm still under  
threat?

DANNY

Yeah - possibly.

HARAKAT

It's not my favourite feeling.

Danny watches him carefully.

(CONTINUED)

CONTINUED:

DANNY  
You sound as if you've experienced  
it before.

\*  
\*  
\*

Harakat looks at Danny.

\*

54 INT. THAMES HOUSE. HARRY'S OFFICE - DAY 3. 1200

54

Adam and Harry. Harry has the citizenship application but he  
isn't reading it.

\*

HARRY  
I'm happy to go and ask Mace though  
we have to be careful to remember  
that one swallow doesn't make a  
summer and all that.

ADAM  
There's something else. Something  
Danny said. It's his feeling as  
well. I mean I hate to put this on  
your shoulders ...

\*  
\*  
\*

HARRY  
Let me talk to him.

55 INT. LONDON CLUB - DAY 3. 1300

55

Harry and Oliver Mace.

Harakat's immigration application is in Mace hands. He gives  
it a cursory glance.

MACE  
Why should I be interested in this  
man's immigration application?  
Does it now say Visa and Passports  
on my door?

\*  
\*

HARRY  
Actually, it says Department of  
Livestock and Fresh Water Fish.

MACE  
There's no need to be facetious,  
Harry.

HARRY  
Oliver, this was the man who was  
hit when someone had a pop at our  
esteemed novelist Zuli.

\*

MACE  
So what? Wrong time, wrong place.

(CONTINUED)

CONTINUED:

HARRY

Well, to me this application reads like something written by an analyst. One of those spotty M.I.6 mutants they keep in the dungeons at Vauxhall Bridge Road, beside where 'C' grows his magic mushrooms.

Mace sighs.

MACE

Harry, we may not be able to see the massed, red-coated ranks of England's finest piling across the field at Waterloo, but to all intents and purposes, we're at war ...

He picks up the piece of paper and waves it around.

MACE

And you're asking me to check up on whether twenty years ago some Mr Harakat really was a trainee shelf-stacker at the Karachi Pic n' Mix ... ?

HARRY

OK. I'll keep it simple: you monitor both Five and Six. So all I'm asking is do you know anything about this person Harakat?

He knows that he won't tell him.

MACE

Of course not. Harry, we're on the same side. Don't you think that instead of wasting your time on this childish inter-agency rivalry you should concentrate your energies on trying to plug some of the gaps in your own security ... ?

HARRY

Meaning what?

MACE

As I hear it, the reason this poor chap was shot was that half of London knew Zuli's schedule.

Harry nods. Fair point.

HARRY

So there's nothing on Harakat that's not being shared.

(CONTINUED)

CONTINUED:

MACE

Harry - my role is no longer operational - I just oversee.

HARRY

Precisely - everything goes across your desk.

Harry gets up to go.

HARRY

You know Oliver, anyone running operations in the UK *without* informing M.I.5 is playing a dangerous and foolish game.

MACE

Which is why I explicitly forbid it.

56

INT. THAMES HOUSE. FORGERY SUITE - DAY 3. 1500

56

Adam **fast forwards through the** footage of Al Youm holed up in his house - on an exercise bike, watching sport on television, microwaving his dinners. Nothing suspicious at all. Ruth comes in. \*

RUTH

Still nothing?

ADAM

Nothing.

Adam hates these quiet patches.

ADAM

Harry got nowhere with Oliver Mace.

She watches him carefully.

RUTH

Sometimes this happens. You get these lulls.

ADAM

Doesn't make them any easier when they come along.

RUTH

If there's anything more you need me to do you just have to, you know, ask.

Adam smiles at her.

57

INT. SAFEHOUSE - DAY 3. 1530

57

Danny watches out of the window while Harakat watches him. Harakat carefully stands and joins Danny at the window. He hands him a package with the book in it.

HARAKAT

Danny ... I want you to have this.

Danny takes the package from him.

HARAKAT

I'm sorry for what Zuli said at the meeting. He certainly wasn't speaking for me. Gratitude isn't really one of his things.

DANNY

Clearly.

HARAKAT

Please open it. If you don't like it then you can give it back to me or sell it.

Danny slides out a book. Old faded and yellow ...

CLOSE ON: Danny's eyes widen as he looks at the title.

It's a copy of the annual Cricket almanac: The Wisden. But not just any old Wisden. It's the 1913 edition, the rarest of all. \*

DANNY

The 1913 Wisden. I've never even seen a 1913. How did you ... ? \*

HARAKAT

I saw you notice them in my shop. I knew that ... \*

DANNY

You like cricket?

HARAKAT

I don't like it - I love it. I played a lot in Islamabad, but I'm not so much in demand any more ... so I watch, when I can. And collect Wisdens. I have almost have the full set. The only one I don't have is the ...

DANNY

1884 ... ?

HARAKAT

Exactly.

(CONTINUED)

CONTINUED:

DANNY

The one that contains the obituary of John Wisden himself.

HARAKAT

Aristotle famously referred to the 'what of life' and the 'how of life' ... the comprehension of it and how to handle it. Both of these things I have come to best understand playing cricket.

\*  
\*  
\*  
\*  
\*  
\*

Danny looks at Harakat. It's like a statement of belief. Holding the book.

\*

DANNY

Thank you. You know I have a friend on the ground staff at Lords ... maybe I could organise a private tour for us one of these days.

HARAKAT

That would be wonderful.

DANNY

Is there something ...

\*  
\*

Danny is about to ask something, but Harakat shakes his head. He will not answer. Instead he indicates some of his books.

\*  
\*

HARAKAT

What all this history teaches me is that man learns nothing from the past. He only repeats it.

\*

57A INT. THAMES HOUSE. HARRY'S OFFICE - DAY 3. 1555

57A

Harry sat at his desk. Sam hands him an envelope and goes.

\*  
\*  
\*

HARRY

Thank you Sam.

\*  
\*

He opens it, pulls out a photo and looks at it. He looks up through the glass of his office out onto The Grid at Zoe who is at her work station and Danny who is coming in from the pods.

\*  
\*  
\*  
\*

58 INT. THAMES HOUSE. THE GRID - DAY 3. 1600

58

Danny and Zoe are looking at the same photograph, it is an aerial shot.

\*  
\*

CLOSE ON: It shows two figures sitting, talking on the roof garden of a tower block.

CONTINUED:

We immediately know who they are. It's the image from the first scene. But they can only see the terrorist Khordad's face. \*

ZOE  
Where did it come from? \*

DANNY  
Some source of Harry's. \*

He looks at it a moment. \*

DANNY  
Mohammed Khordad - leader of the Pakistani Terrorist Group - the Path of Light. Originated in Kashmir but now extended their operations to the whole of South East Asia, certainly one of the most vicious and bloody groups we've dealt with.

Colin has his magnifying glass out.

COLIN  
I think it was taken by an American spy plane. Probably a Predator from about 25,000ft over the Middle East somewhere. Apparently, even from that height the cameras can read the letters on the side of a can of Coke.

Danny looks at him.

DANNY  
Only what would be the point of that?

COLIN  
What?

DANNY  
What are they going to find out? That it says Coke on the side? They already know that.

COLIN  
I'm not saying that's what they use it for. I'm saying they could. That's its capability.

DANNY  
Or has someone left the secret recipe there by mistake?

(CONTINUED)

CONTINUED:

COLIN

Anyhow. It could be a can of that new Muslim Coke. MeccaCoke or whatever it's called.

ZOE

You two should go and work at GCHQ. You'd fit right in. Colin, what's the use in those cameras being able to do all that if we can't see the results? Khordad could be talking to Mickey Mouse down there for all we know.

COLIN

No, the ears are too small.

Zoe looks at him.

COLIN

Sorry. **The Americans have an image enhancer over at their embassy.**

\*  
\*

59 **INT. AMERICAN EMBASSY - DAY 3. 1800**

59 \*

Danny, Zoe and Colin are watching the image enhancer.

On the SCREEN: the image of the two figures is focused and enhanced.

We can actually track round the faces in 3D.

We see Khordad and then the other face from a few black and white dots. It turns into something recognisably human and then in and out of focus until ...

We realise that it's Oliver Mace's face looking out at us.

59A **INT. THAMES HOUSE. THE GRID - DAY 3. 1820**

59A \*

**And here it is back at The Grid.**

\*

DANNY

Oliver Mace.

ADAM

With Muhammed Khordad. And **somehow** I doubt they're discussing Charlton's poor home form ... although with Mace you never can tell. My guess is it's some sort of deal.

\*

Harry walks in.

CONTINUED:

ADAM

How about two swallows Harry?

HARRY

What are you talking about?

ADAM

Do you think two swallows could make a summer?

He shows him the photo which Harry studies carefully.

ADAM

Anything you can bring to the table would be more than welcome. Like what are they talking about?

60

INT. LONDON CLUB - DAY 3. 1830

60

Then the real Oliver Mace being told some news over the phone.

MACE

Any idea of how they got hold of the picture?

He listens for a moment.

MACE

You're probably right. These days most people's idea of a secret is something you're allowed to tell one person at a time.

(beat - he listens)

I want to know who's talking. Tell Six to put a team of watchers on Harry Pearce's lot. And keep me fully informed.

\*  
\*  
\*  
\*  
\*  
\*

61

OMITTED - SCENE INCORPORATED INTO SCENE 4

61

\*

OMITTED - SCENE MOVED TO 4A

63

INT. THAMES HOUSE. THE GRID - NIGHT 3. 2000

63

Adam is at work on The Grid. It's deserted. Harry has just come in. \*

HARRY

The source behind the photo is willing to talk. \*

Adam looks at him.

ADAM

A deep throat?

HARRY

It's not a term I much care for, but yes. You'll understand she's not someone I can be seen anywhere near but here's where and when you can meet her. None of it is negotiable I'm afraid. This woman is taking a tremendous risk in helping us. If she's identified ... even suspected ... \*

Adam understands the seriousness of this.

ADAM

Who is she?

HARRY

Let's just call her a very senior government official. We were at Cambridge together, Trinity.

Adam smiles.

HARRY

Don't let me down on this one Adam. Because afterwards I think we should talk about the future. You and M.I.5.

Adam knows that for him in all ways this is a big test.

64

EXT. GARDEN RECEPTION. WEDDING - DAY A. 1430

64

Pearls and morning suits, a splash of a Mozart Quartet. Will is introducing Zoe to a friend.

WILL

This is my friend Robert. Robert, Zoe.

ROBERT

Will said you're in insurance? That's my bag. What area?

(CONTINUED)

CONTINUED:

Zoe looks straight at Will who shrugs innocently. She knows that she's been set up but she's cool.

ZOE  
How kind of Will to introduce us.  
I knew his friends would be many  
and varied.

Zoe not looking at Will now.

ZOE  
I deal mainly with re-insurance in  
biotechnology industries.

ROBERT  
I don't believe it. Guess what? I  
work for WRT.

This has immediately gone further than Will intended. He looks at her offering to launch a rescue her but she's unfazed for a second.

ZOE  
You're kidding.

ROBERT  
I've been there ... this'll be my  
eighth year. Before I was with  
Martin Quail at ...

ZOE  
... Biotech **Systematic**.

\*

ROBERT  
You know him?

ZOE  
I know of him. Everybody does.

Will watches impressed. She just gets better.

ROBERT  
Tell me what you think of this ...  
I've got a theory of how you can  
tell a good reinsurance agent?

ZOE  
How?

ROBERT  
If you look in their briefcase,  
handbag ... whatever ... you'll  
always find their business card on  
top, ready. I bet you're no  
different.

He indicates for her to give him her bag. But she won't.

(CONTINUED)

CONTINUED:

ROBERT

Fair enough. You open it then.

ZOE

I can't.

ROBERT

I won't touch anything, I promise.

ZOE

No, it's not that. It's because I've got a gun in there which I'd rather you didn't see.

Robert cracks up at this apparent lie.

ROBERT

I knew re-insurance was getting dangerous but that takes the biscuit ...

Will is seriously impressed with her performance. Robert wheels away to tell someone else what happened.

ZOE

Do I pass?

WILL

Frighteningly good. Just one thing ... have you really got a gun in there?

ZOE

If you don't believe me, have a look.

He doesn't know whether she means it or not.

ZOE

A phone, compact, condoms and an 9mm automatic. All a girl needs for a big night out.

WILL

Absolutely. So er, you've actually ...

ZOE

Killed someone? Oh yes. You see at work we have a league - like a squash ladder - and I like to make sure I'm always near the top.

And for a split second he actually believes her.

64A

INT. THAMES HOUSE. THE GRID - DAY 4. 0655

64A

\*

Adam and Zoe head into the meeting room. Adam talks quietly.

\*

(CONTINUED)

CONTINUED:

ADAM

The source is one of Harry's, she  
comes from the most rarified, upper  
slopes of our world. She cannot be  
compromised.

\*  
\*  
\*  
\*  
\*

They step into the meeting room and shut the door behind  
them.

\*  
\*

65

INT. THAMES HOUSE. MEETING ROOM - DAY 4. 0700

65 \*

Adam **addresses the team**: Zoe, Danny, Ruth, Sam, Malcolm, Colin. \*

ADAM

**This is our chance to get** a world exclusive on what went on between Mace and Khordad <sup>(MORE)</sup> at the **Palestinian** Roof Garden. **The contact who** donated the photo has agreed to a rendezvous. **They're the only** person who can tell us what's being discussed and whether there's a link to our hitman Al Youm and the events at the bookstore. **No-one** can know this person has spoken to me. **They're taking a huge risk** here, so if I'm followed it's imperative we know who is following me, and that we lose them. **This** means category A counter surveillance. **Zoe, I want you to** run the route for me ... We get it right and we'll be able to nail this operation once and for all. **We get it wrong and I don't know** about you but I'm gonna be looking over my shoulder all the way home. \*

She nods. \*

ADAM

Two other things: if someone's on us, my guess is that they'll disguise their M.O. to make it look like someone else, so watch them carefully and secondly if our friend with the Kalashnikov, Al Youm, so much as breaks wind, I want to know about it. \*

Zoe nods. \*

ADAM

Danny? Our hitman still hasn't moved so much as an inch but ... \*

DANNY

Understood. Harakat. CQP. The day shift. \*

Adam nods. \*

ADAM

And before we start there's one thing about Tom that I want to get straight. \*

(CONTINUED)

CONTINUED:

ADAM(cont'd)

He was an outstanding case officer  
who, with all of you, established a  
great team.

He looks around the table at them all.

(CONTINUED)

CONTINUED:

ADAM

And this is no disservice to him because his record stands for itself, but let's face it, our enemies, particularly these ones, don't seem to be troubled by scruples. I mean I haven't yet come across any of them wringing their hands, worrying about which lie to tell ... Now, that's not Tom's legacy, but it's something you all have to face. Because you're still here doing it and he's not. And today I need you to forget what's happened. I need you on my side.

\*  
\*  
\*

66 OMITTED

66 \*

67 INT. THAMES HOUSE. THE GRID - DAY 4. 0800

67

Zoe and Sam.

ZOE

We've got four hours to check that no-one is following Adam.

\*  
\*

Laid out before them on the desk and screens are the barebones of a full surveillance detection route (SDR).

ZOE

OK Sam. What do you know?

\*  
\*

(CONTINUED)

CONTINUED:

ANGLE ON: A screen: An electronic map of London in front of them.

Sam is putting a hard copy of this up on the wall for everyone to work off.

\*  
\*

SAM

This is the surveillance detection route broken down between foot, taxi, bus ...

\*  
\*  
\*

A highlighted route goes from Thames House, over Waterloo Bridge, down the Embankment, via Jubilee Bridge, Southbank, the river, Blackfriars, through the City and finally Primrose Hill.

\*  
\*  
\*  
\*

SAM

So every move, stop, casual conversation is scripted, part of an existing plan. A different colour for a different means of transport. And these points mean static surveillance, human and technical CCTV available, it's how we relay messages to him to tell him what's going on.

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

68 INT. THAMES HOUSE. THE GRID - DAY 4. 0805

68

At the next desk, Colin is linking the moving and static surveillance to the team of watchers.

\*

Placing them in position are screen images of: an EVENING STANDARD SELLER, a CABBIE, a WOMAN WITH A CIGARETTE. Some of these we will see later on.

\*

ANGLE ON: THE EVENING STANDARD SELLER. Touches his ear and looks up a CCTV security camera.

All this information is collected into the main script in a red file.

69 INT. THAMES HOUSE. FORGERY SUITE - DAY 4. 0807

69

Finally, in another part of the grid, Adam has laid out three sets of different clothes on the floor. And various different pieces of equipment for the different stages.

\*

CONTINUED:

He's putting on a dark suit while reading and memorizing the red file. Ruth's helping, testing him.

RUTH  
Before the bridge. Sign is where?

ADAM  
(MORE)  
On the ... Festival Hall Pier.

70 EXT. SAFEHOUSE - DAY 4. 0810 70

Danny gets out of a car and goes to the front door of the safehouse.

71 INT. CAR - DAY 4. 0830 71

HARAKAT  
Where now? Or is that need to know?

DANNY  
You're just going to have to close your eyes and count to ten.

They smile at each other and drive away.

72 EXT. WATERLOO BRIDGE - DAY 4. 0900 72

Wearing the dark suit and white shirt, Adam heads across the wide expanse of Waterloo Bridge.

72A INT. LONDON CLUB - DAY 4. 0905 72A

Oliver Mace takes a call.

MACE  
(into phone)  
So they're using Adam are they?  
Well he is good. With luck he'll take us straight to who's talking.  
I think I'll come and watch this.

72B EXT. WATERLOO BRIDGE - DAY 4. 0906 72B

Adam is just out to pick a couple of things up on his way to a meeting in the city. That's the cover.

ZOE (O.S.)  
Watch Adam carefully. He's one of the best. He made his name with this stuff in the Middle East ... you get it wrong there and you spend the rest of your days hanging on a meat hook somewhere up the Bekaa Valley.

CONTINUED:

Remember to begin with he's just  
Adam in a suit on his way to a  
meeting the city. He's not yet  
working a cover.

73

EXT. EMBANKMENT. OBELISK - DAY 4. 0915

73 \*

Adam heads **down the Embankment**. A group of JAPANESE TOURISTS  
are gathered **near the Obelisk**. All camera flashes and tiny  
video cameras. \*

74 INT. THAMES HOUSE. THE GRID - DAY 4. 0933 74

On the screen on Zoe's desk, we see the footage shot by one of the Japanese. We see Adam pass through shot.

ZOE (O.S.)  
This footage is our control. We log everything going through it five minutes before and five minutes after.

SAM  
OK. Green Astra reg number ...

75 EXT. EMBANKMENT/JUBILEE BRIDGE - DAY 4. 0945 75 \*

Adam buys the Standard from a newspaper kiosk. \*

He walks across Jubilee Bridge and opens the paper as he walks. \*

As he opens it up. We see that the crossword has already been partly done

He looks at it a moment. It's a message telling him something.

SAM (O.S.)  
The crossword's been started telling him that he's clean ...

75A INT. JIC. FOREIGN OFFICE - DAY 4. 0940 75A \*

Oliver Mace arrives. He joins an M.I.6 officer who is watching Adam, accessing him through different CCTV cameras, running the tailing operation. \*

MACE  
Adam Carter. Where are you off to? \*

76 INT. THAMES HOUSE. THE GRID - DAY 4. 0946 76

Zoe and Sam on The Grid.

ZOE  
And ready to go to Phase 2. To his next cutout.

77 EXT. NATIONAL FILM THEATRE - DAY 4. 1030 77

We see Adam head into the NFT.

78 INT. NATIONAL FILM THEATRE. CLEANING CUPBOARD-DAY 4. 1035 78 \*

Adam goes into the cleaning cupboard. There is a plastic bag hanging on the hook at the back of the door. In it are some clothes. He opens the bag and pulls the clothes out quickly. \*

Moments later.

Now coming out of the NFT into the stalls of the outdoor booksellers we almost don't recognise Adam. He's wearing a baseball jacket, jeans and a walkman. This is his second CUTOUT (identity).

80 OMITTED 80

81 INT. JIC. FOREIGN OFFICE - DAY 4. 1043 81

Mace with the M.I.6 officer. Adam's change of cutout isn't fooling him. \*

MACE  
That's him in the hat. Original as ever Adam. \*

M.I.6 OFFICER  
(into mic) \*  
Ignore the man in the suit. Move Five. Move Six. \*

We watch as FIVE - one of the people browsing at the book stalls - moves off after Adam.

And up ahead, SIX, a skate boarder flips his skate onto the ground and glides ahead of him.

M.I.6 OFFICER  
(into mic) \*  
Move Seven, Eight ... Nine... \*

Other figures moving into position. It's a big team Mace has got out there and at the moment they're all over him.

82 INT. THAMES HOUSE. THE GRID - DAY 4. 1048 82

SAM  
Nothing. No matches.

She has a series of screens in front of her.

Screen One: the control, shows the footage from Lambeth.  
Screen Two: subsequent footage is compared with this. Are any people or cars the same?

ZOE  
Right, at this point there's either no one following him or there's so many they're not rotating yet. So let's force the issue and go to a chokepoint.

CONTINUED:

SAM

Where if there's someone following him on foot then they'll have to go with him as there is no other route.

83 INT. THAMES HOUSE. THE GRID - DAY 4. 1049 83

They pick him up on the screen map. This is compared with the red file - the master plan - which shows all the different routes, cutouts etc.

ZOE

He can take the Millenium Footbridge. Tell him.

Sam checks the red file

SAM

At the pier.

84 EXT. FESTIVAL HALL PIER - DAY 4. 1050 84 \*

Adam glances up at a boat time table - an LCD display.

The word 'bridge' is underlined.

85 EXT. FESTIVAL HALL PIER - DAY 4. 1055 85 \*

Adam heads down Festival Hall Pier. He steps onto a boat and heads down river. A skateboarder tries to pursue but the boat pulls away.

86 INT. JIC. FOREIGN OFFICE - DAY 4. 1059 86

Mace is still watching.

MACE

Very good Adam.

M.I.6 OFFICER

Move Seven and Eight?

MACE

Absolutely.

86A EXT. MILLENNIUM BRIDGE - DAY 4. 1100 86A \*

Adam crosses the footbridge.

87 INT. THAMES HOUSE. THE GRID - DAY 4. 1100 87

Zoe and Sam still working.

ZOE

Good. The footbridge is busy. Yep. Looks like he's clear. The other bridges? Surrounding roads?

CONTINUED:

Sam clicks on to the CCTV and congestion cameras to check the parallel road bridges: Southwark and Blackfriars. \*

The cameras cross-checking the number plates.

Suddenly the screen flashes between two matches. It's picked something up.

SAM  
There's a number plate match.

ZOE  
Where?

ANGLE ON: THE SCREEN: They follow a green Astra heading over Blackfriars Bridge and onto Lower Thames Street. \*

ZOE (O.S.)  
It may be nothing. Where did we first see it?

SAM (O.S.)  
On the Embankment. By the Obelisk. \*

Except as they follow it, it stops on Upper Thames Street to let out a YOUNG MALE STUDENT: day pack, Nike's, woolly hat. And a WOMAN in a smart burgundy City Suit and attache case. Both set off in Adam's direction. The car drives on.

ZOE  
People like that don't travel in cars together.

She considers their options.

ZOE  
Right get the teams on the ground to follow our two friends here: Badly Drawn Boy and a name for her...?

SAM  
Executive Tart?

ZOE  
OK. Now they must have a very big team if this is the first repeat we've had in two hours. And that means only one thing. You know who this looks like don't you? Our very own M.I.6. Where's Adam next? \*

SAM  
The bank.

ZOE  
Ruth - we've got to get a message to him there. \*

(CONTINUED)

CONTINUED:

Ruth picks up the phone.

\*

88 EXT. CAFE - DAY 4. 1111

88

\*

ZOE (O.S.)

Tell him we think it's his old  
friends at Six doing the following.  
He probably trained those guys.

\*

\*

\*

A waiter writes the word six on a blackboard. Adam passes  
by.

\*

\*

CLOSE ON: The number - code telling him all this.

\*

And WE SEE Adam's reaction: a flick of the eyebrows. It's  
going to be a challenge that he relishes.

\*

\*

89 INT. THAMES HOUSE. THE GRID - DAY 4. 1112

89

She looks at the clock. Close on: 11.12 AM

It's getting tight. There's a lot to do and not much time to  
do it in.

RUTH

There's less than three hours.  
That's nothing. Shall we tell Adam  
to abort?

\*

\*

ZOE

No. It's today or we lose the  
source.

\*

\*

\*

RUTH

Where's Harry?

\*

Looks like they might need some help.

ZOE

He's at a conference.

90 **OMITTED** 90 \*

91 **EXT. TERRACED HOUSE. EAST END - DAY 4. 1120** 91  
 Through a surveillance scope we watch Al Youm working like a demon on his exercise bike.

92 **EXT. LLOYDS BUILDING - DAY 4. 1125** 92 \*  
 Out on the entrance to **Lloyds Building** - a BUNCH OF CITY JOGGERS head out of the Lloyd's Building for their lunchtime run. **They run across the square.** \*  
 Adam is one of them. \*

93 **INT. THAMES HOUSE. THE GRID - DAY 4. 1128** 93  
 Ruth is with Sam and Zoe.  
 RUTH  
 Big Ron's up the road. If he can't see anyone, then **maybe the swap has worked.** \*  
 \*

94 **EXT. SQUARE OUTSIDE THE LLOYDS BUILDING - DAY 4. 1130** 94 \*  
 Adam in step and camouflaged by the other joggers **heads out across the square towards the Royal Exchange.** \*  
 \*

95 **EXT. STREET - DAY 4. 1135** 95  
 Waiting up the road for a fare is a SMALL MOUSTACHED CABBIE. His on board computer doubles as an intel image receiver. On it, a series of pictures sent down the wire by Sam. And he is matching them to all the people in the street.  
 BIG RON - their legendary last line of defence.  
 Adam's team head past on beside his cab. Big Ron munching on a sausage sandwich sifts through the rest of the street - his practised eye looking for likely candidates. Then he spots the LONE JOGGER - on the other side of the road.  
 He know this is someone but just to confirm, he matches him to Badly Drawn Boy. \*

96 **INT. THAMES HOUSE. THE GRID - DAY 4. 1138** 96  
 Zoe has just heard his news and is almost paralysed by it.  
 ZOE  
 We're beginning to run out of options here. They're all over us. Who's gonna tell him? **What's our next contact point?** \*  
 \*

(CONTINUED)

CONTINUED:

Ruth checks with the SDR script.

RUTH

Last stop: *Eva*. \*

97 **EXT. ROYAL EXCHANGE BUILDING - DAY 4. 1145** 97 \*

Outside the Royal Exchange building, sat on a bench, is a woman having her lunch. When she sees Adam she reaches for a cigarette and tries to light it. It won't light. \*

And Adam knows that he's still being followed.

98 **INT. JIC. FOREIGN OFFICE - DAY 4. 1150** 98 \*

Mace is *still* watching footage. \*

M.I.6 OFFICER \*

It'll be the *secretary* - *she*'ll have given him the news. \*

MACE \*

OK *are* there any of their people we're missing? \*

And it's their only mistake.

99 **INT. TUBE STATION. ESCALATOR - DAY 4. 1155** 99 \*

Harry descends on the escalator. \*

100 **EXT. BANK TUBE STATION - DAY 4. 1200** 100 \*

We travel past the tube station with the group of joggers. \*

ANGLE ON: Adam in the middle of the group of runners. He now knows they're not alone.

As the joggers move away from us we see Adam appear from another exit of the tube station. \*

101 **OMITTED** 101 \*

102 **INT. THAMES HOUSE. THE GRID - DAY 4. 1206** 102

ANGLE ON: THE SCREEN: we see that again in slow motion: *as the runners pass an earlier tube entrance, Adam slips away and a replacement joins*. \*

FRAME ADVANCE, THEN BACK: It's a terrific sleight of hand.

103 **INT. JIC. FOREIGN OFFICE - DAY 4. 1208** 103

Only this *PLAYBACK* is also being seen on the JIC monitor.

(CONTINUED)

CONTINUED:

VOICE

He's heading down to... the Jubilee Line.

104 INT. TUBE STATION - DAY 4. 1210 104

Adam heading down the escalator into the tube.

105 EXT. LORDS - DAY 4. 1230 105 \*

Danny and Harakat walk out to the ground through a tunnel. \*

The place is deserted. \*

106 INT. TUBE STATION - DAY 4. 1245 106

Now Adam on the Jubilee line. The third and final cutout.

We watch the tube pull out. Carriages passing. But one face, we suddenly pick up on - there's THE EXECUTIVE TART - now transformed into an LSE politics grad - sitting in the next carriage reading a book by John Pilger. Out of sight of Adam and Zoe.

107 INT. UNDERGROUND OFFICE - DAY 4. 1255 107

Only Harry's ahead of them all. Now installed in the main Underground network control.

He leans over the lit up screen map of the Jubilee Line.

HARRY

When the train gets in I want only the middle doors of carriage number three to open. The rest of the doors to stay closed.

ENGINEER

The rest of the doors on just that carriage?

HARRY

No. The rest of the doors on *all* the carriages.

The ENGINEER looks at him worried but there's something about Harry's authority that you don't question.

ENGINEER

There'll be complaints you know, Sir.

Harry looks at him.

HARRY

I'm sure you'll think of something. Tell them they were, I don't know, the wrong sort of doors.

(CONTINUED)

CONTINUED:

ENGINEER

On all carriages it is.

108 **INT. TUBE STATION - DAY 4. 1314** 108

Adam waits until the last minute to get out. Then he's out just as the door are closing. Hurrying past the hammerings of the trapped travellers.

In their midst we see the LSE GRAD coming through to his carriage but stuck and reaching for her phone which she realises won't work down here.

She looks up and sees: Adam in the window of another train leaving the opposite direction.

109 **OMITTED** 109 \*

110 **EXT. PRIMROSE HILL. ENTRANCE - DAY 4. 1357** 110

He comes into Primrose Hill from the north Elsworthy Terrace entrance.

Adam's POV: A few people in the park: dogs, babies, some boys playing football.

Adam reaches into his pocket, pulls out an aluminium drinks can. Clicks it and dumps it into a nearby bin. \*

111 **OMITTED** 111 \*

112 **INT. JIC. FOREIGN OFFICE - DAY 4. 1405** 112

The M.I.6 officer is flicking through all his feeds and all his comms. \*

Then on one of the feeds Mace sees the figure of Harry Pearce pass by one of the CCTV's. And he knows that Harry had something to do with it. He runs it again. And he knows what's happened - Adam has shaken his watchers. \*

113 **EXT. PRIMROSE HILL. TOP - DAY 4. 1415** 113

On a bench on top of the hill there is a WOMAN eating a sandwich. Suit, crisp shirt. You wouldn't remember much about her but there's something about her that reminds you of a destroyer in dry dock: someone recharging after a long stretch in hostile waters.

Adam comes next to her looking at the view. Stretches out. This is the Deep Throat.

(CONTINUED)

CONTINUED:

DEEP THROAT  
What did you just put in the bin?

Adam looks at her. (Inwardly - she saw that?)

From a distance you'd think a casual conversation struck up over the view.

ADAM  
A jammer.

They both watch as a MAN walks into their orbit - and his phone cuts out mid-conversation. He presses redial on his phone.

114 INT. THAMES HOUSE. THE GRID - DAY 4. 1417 114

Zoe sits with Ruth, Malcolm. Sam brings over the coffees. It's quiet and still here. Adam's off the radar so all they can do is watch and wait.

115 EXT. LORDS - DAY 4. 1420 115 \*

Danny and Harakat walk around the square. Savouring every moment. \*

116 EXT. PRIMROSE HILL. TOP - DAY 4. 1422 116

Adam sits beside the Deep Throat.

In the distance: Big Ben, the Wheel, Canary Wharf.

ADAM  
So, the deal in the picture. \*

DEEP THROAT  
Primarily it's the result of pressure from the multinationals with mining interests in that country. The terrorist Khordad is much feared. With him on their side they'll get what they want. \*

ADAM  
And what do we give Khordad in return? What's our part of the deal? \*

DEEP THROAT  
Harakat.

ADAM  
What do you mean?

DEEP THROAT  
You don't know who he is? \*

Adam just listens.

CONTINUED:

DEEP THROAT

Ayman Harakat has not always been a bookseller. He came to the UK about five years ago from Pakistan where he'd worked for Khordad and the Path of Light as his top engineer.

\*  
\*

ADAM

Until ...

DEEP THROAT

... Something happened, he got caught out, they turned him, it took a while for his conscience to kick in but eventually he became a double agent for M.I.6. Anyhow after a year of running him, it got too hot so they ex-filed him and relocated him here.

\*  
\*  
\*  
\*  
\*  
\*  
\*

Adam is trying to catch up with all this. Work out the consequences.

DEEP THROAT

A few years later and it's all change. Our government in it's infinite wisdom decides that now it needs the previously unspeakable Khordad to be their new best friend. From terrorist to ally. So Khordad tells us that if that's what we want, then we need to get rid of the traitor Harakat for him. The fact that Harakat knows the novelist Zuli makes it even more perfect, he's constantly under threat from one gunman or another: a meeting could be arranged, the hit could happen and it could all be made to look like botched attempt to kill the novelist.

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

ADAM

But after the hit failed ... ?

DEEP THROAT

They went back to Khordad to try to get a new deal. But they didn't manage. He simply threatened to go over to the French.

\*

ADAM

So they're going to try and hit Harakat again.

\*  
\*

CONTINUED:

DEEP THROAT  
As they see it, they have no  
choice.

\*  
\*  
\*

Terror suddenly looming.

(CONTINUED)

CONTINUED:

ADAM  
Same gunman Al Youm?

\*

DEEP THROAT  
No. He's now the decoy. It'll be  
someone else. I don't know who or  
where but it'll be soon.

\*

\*

She stands, pausing for a moment.

DEEP THROAT  
The reason I'm here ... why I  
passed on the photograph ... is  
because I disapprove of what's  
going on. This is being done more  
for the Corporations more than for  
anyone else. Their hold over our  
foreign policy grows by the hour.  
It's not something I approve of.  
You need to go.

But in that moment she's the one who is gone. As if she was  
never there.

Adam reaches for his phone until he remembers it won't work  
here.

And there are TWO MEN IN DARK COATS heading up one of the  
paths towards him. A WOMAN with a camera sitting on a bench.  
Could be something. Could be nothing.

He gets up and heads off.

117 **EXT. LORDS - DAY 4. 1445**

117

As if playing, Danny and Harakat enter the outfield and walk  
onto the grass.

DANNY  
Wait a minute.

\*

\*

Danny stops for a moment to pick up a cricket bat and ball  
which have been left for him.

\*

\*

DANNY  
My friend left us these. Shall we?

\*

\*

Danny offers Harakat the bat, he smiles and takes it.

\*

118 **INT. THAMES HOUSE. THE GRID - DAY 4. 1446**

118

A silent, apprehensive air. The team, Zoe, Ruth, Sam,  
Malcolm, Colin still waiting for news.

There's call to Zoe's phone. She grabs it practically before  
it rings.

They watch her face.

CONTINUED:

ZOE

Stay on the line.

Turns to the others.

ZOE

Malcolm get onto Danny at the new safe house. Tell him there's an immediate danger and to lock the place down.

(CONTINUED)

CONTINUED:

MALCOLM

I'll check his itinerary.

119 **EXT. LORDS - DAY 4. 1448**

119

They're out on the square. Harakat has a coin in his hand.

Tosses it high into the air.

DANNY

Tails.

And lets it drop. They peer over it.

HARAKAT

Tails it is.

Danny checks the wicket, the wind, the light.

DANNY

We'll field.

HARAKAT

Danny after this, there's something important I have to tell you.

DANNY

Can it wait?

HARAKAT

Everything can wait for cricket.

120 **EXT. PRIMROSE HILL - DAY 4. 1455**

120

Adam *is listening to Zoe on the phone.*

\*

121 **INT. THAMES HOUSE. THE GRID - DAY 4. 1458**

121

Zoe is holding an email Malcolm has given her.

ZOE

Adam. There's a problem. Danny said he was going to the safehouse, but via Lords. It's logged in his itinerary. They must still be there but his phone's off or something.

ADAM (O.S.)

Get somebody. A groundsman - anyone - I don't care.

122 **EXT. STREET - DAY 4. 1500**

122

Adam's just left Primrose Hill. On foot. Running.

123 EXT. LORDS - DAY 4. 1502 123

Harakat takes his stance with his bat. Danny prepares to bowl. Just the two of them

HARAKAT  
Middle and leg please umpire.

Danny gets him to adjust his stance fractionally.

DANNY  
Picture the scene: the ground is  
full, you need four for your  
hundred and to win the test. Right  
arm over.

\*  
\*  
\*

Danny begins his run in.

\*

124 INT. THAMES HOUSE. THE GRID - DAY 4. 1505 124

They've managed to access the police security cameras. A mass of different views of the ground.

They stop on the angle of two of them out there playing. But there's no way of communicating with them.

ZOE  
I can't bear to watch this.

125 EXT. LORDS SQUARE - DAY 4. 1508 125

Danny bowls. Harakat brings around his bat in a high curving arc and pulls the ball for four. He raises his bat to the crowds. Danny applauds and the players shake hands. Smile.

\*  
\*  
\*

126 INT. THAMES HOUSE. THE GRID - DAY 4. 1510 126

Malcolm has gone to another image.

MALCOLM  
There's Adam. Go on.

Adam piling towards Lord's Roundabout.

127 EXT. LORDS SQUARE - DAY 4. 1512 127

Danny and Harakat have finished their game and walk slowly towards the exit, smiling. They get in their car and Danny drives away.

\*  
\*

128 EXT. ROAD - DAY 4. 1512 128

Adam, just up the road, sees their car coming out of the entrance but they don't see him. Heading up the other way.

CONTINUED:

ADAM

DANNY!

129 INT. THAMES HOUSE. THE GRID - DAY 4. 1513 129

The grid, too, see the car on the CCTV.

ZOE

There's the car there.

130 OMITTED 130 \*

131 INT. CAR - DAY 4. 1520 131 \*

Danny and Harakat drive. \*

And in a moment Danny feels the air suddenly disturbed. It is the round in the instant before it slices through the back windscreen. \*

132 INT. CAR - DAY 4. 1522 132 \*

Danny, covered in blood, is sat beside Harakat. He is dead. \*

133 EXT. STREET - DAY 4. 1527 133

Harry, waiting on a street corner, has just heard. He takes his ear piece out and stops still. \*

He waits a moment, walks a few yards and then sits on a bench. \*

134 EXT. EMBANKMENT - DAY 4. 1700 134 \*

On the bridge midway between the two agencies, Oliver Mace and Harry stand looking over the river.

MACE

Do you know how Harakat behaved when he worked for them? Before he got a conscience and came over to us? \*

HARRY

I was in Karachi at the time.

MACE

And it wasn't a pleasant sight.

HARRY

Not much there was.

A boat passes beneath them. The light is beginning to go.

(CONTINUED)

CONTINUED:

HARRY

We had taken on a responsibility to protect Harakat. We made a deal. If we so disapproved of him then you shouldn't have been in business with him in the first place.

MACE

The deal with him was superseded by another. We gave Khordad our word as well.

He shrugs.

MACE

Just wait and see - who's to say that Harakat's life isn't worth all the lives that will be saved by befriending the new-improved Khordad?

Harry walks for a while in silence.

MACE

If you're asking me - is there at present anything we shouldn't do to achieve our ends? Then frankly I don't know. Post 9/11 we made a decision that nothing, nobody was to be off limits anymore. Look around at what's happening since Iraq: we're up against it and we don't, can't, say anymore, 'This we don't do.' They do crazy a lot better than we do. In the long term it'll be proved the right strategy.

\*  
\*  
\*

HARRY

Who's long term are we talking about?

MACE

Harry, before you get on your hobby horse, think about this: do you think we did this alone, without help from Langley?

HARRY

And that justifies it? Part of the reason for all this trouble stems from the fact that most Americans believe anywhere East of the Hudson is like those blank spaces on medieval maps, where they drew in a monster and wrote 'Here Be Dragons.'

(beat)

(CONTINUED)

HARRY(cont'd)

CONTINUED:

Do you seriously think Khordad will stay with us? Keep his promises. As I came out I was hearing reports of some explosions in Peshawar and it looks like them - and this is with the ink barely dry on the deal.

MACE

That could have been anybody.

HARRY

If you guys go on like this there isn't going to be any long term for any of us, not that I can see.

They begin to separate

MACE

Oh Harry, I hear Six would quite like Adam Carter back. Isn't the loan period up?

HARRY

No. It's up when I decide. Anyhow I was thinking of making it more permanent. But they're right about one thing - he is rather good.

134A

INT. THAMES HOUSE. THE GRID - DAY 4. 1715

134A

The end of that day. Just Zoe and Danny left. Danny still piecing it together.

DANNY

Do you think that if Tom had been here ... things would have been different? Harakat would still be ... ?

ZOE

No. Nobody could have foreseen this.

DANNY

You're probably right.

ZOE

Everything's going to be OK Danny.

DANNY

Yeah. What ever happens there'll still be you and me.

She reaches out to hold his hand and reassure him that she's there. He holds it tightly.

135

EXT. GARDEN RECEPTION. WEDDING - DAY A. 1700

135

Zoe and Will sit on a bench outside watching the other guests.

ZOE

There are two spooks out hiking in the woods, one M.I.5, one M.I.6. After a while they realise that they are being followed by a bear, so they start to run. But soon the M.I.5 guy stops, takes off his boots and puts on his running shoes instead. The M.I.6 guy looks down at him in disbelief, 'What? Are you going to outrun a bear?' To which our guy replies, 'No, but I can outrun you.'

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Will laughs.

\*

WILL

Now you're going to tell me that really happened and that was you?

\*  
\*  
\*

ZOE

It's the government's policy not to comment on intelligence matters.

\*  
\*  
\*

WILL

Well, you're with me now and what happens elsewhere, at other times, is just that. Bear or no bear.

\*  
\*  
\*  
\*

ZOE

Yes. That's what I know now. After today.

WILL

*When my love swears that she is made of truth ... I do believe her though I know she lies ... /Therefore I lie with her, and she with me/And in our faults by lies we flattered be.*

She holds him tightly to her like she had been alone for a long time. Then looks up smiling.

\*  
\*

ZOE

Shakespeare Sonnet 34. That's an M.I.5 favourite.

Will laughs.

WILL

I bet. Know-all.

CONTINUED:

She looks at him a moment.

ZOE  
With you Will, I'll always tell the  
truth, just so long as you promise  
to laugh in all the right places.

\*  
\*  
\*  
\*

And now she knows that it's for real.

136

INT. THAMES HOUSE. HARRY'S OFFICE - DAY 4. 1900

136

Harry and Adam talk. The Grid is quiet. Almost empty.

ADAM  
Thanks for stopping the tube for  
me.

Harry doesn't ask how he knows. People always know, **that's  
the job.**

\*  
\*

HARRY  
I want you to keep working with us  
Adam ... **I'll try and make sure  
that it's not** too often against  
your old crowd.

\*  
\*

ADAM  
You'd have thought there were  
enough enemies around without us  
creating our own.

END OF EPISODE

(MORE)