



Seri es One

Epi sode Three

By

Si mon Mi rren

EXT. PARK -- DAY 1. 1218

MUSIC V/O: TOM JONES - SEX BOMB -

TOM JONES
Oh...Oooo!

TOM. Dressed to sweat. Checking his surroundings.

TOM JONES (CONT'D)
Oh Baby! Yeah...

Two stern-looking SUITS stride towards him.

TOM JONES (CONT'D)
Ooo yeah...

Covertly TOM adjusts ear piece - Suits bearing down -

TOM JONES (CONT'D)
Listen to this -

Suits almost on top of TOM -- he reaches inside his jacket and pulls out...

CLOSE ON: WALKMAN and...

Turns up volume...

Suits stride past...

...TOM, looking determined, jogs along with music...

TOM JONES (CONT'D)
Spy on me baby you satellite!

And he's off - at a pace as we rise higher and higher -

TOM JONES (CONT'D)
Infrared see me move through the night.

TOM runs off on -

TOM JONES AND TOM QUINN
Ain't gonna fire! Shoot me right, I'm gonna'
like the way you fight...

EXT. JUBILEE GARDENS -- DAY 1. 1219

MUSIC CONTINUES OVER -

Busy street. TESSA one of many striding down crowded pavement.

TOM JONES (V.O.)

Now you've found the secret code I use..

CLOSE ON: JOHNNY MARKS (45) Handsome. The crowd his camouflage. TESSA his target. Follows her.

TOM JONES (CONT'D)

...to wash away my lonely blues...

TESSA stops with the masses at crossing - She hasn't seen JOHNNY MARKS, who is right behind her. Just a breath away.

INT. HARRY'S OFFICE -- THAMES HOUSE -- DAY 1. 1220

Grid is empty. HARRY behind his desk - lost in thought.

On computer screen: Helen. Her CV. Her life.

TOM JONES (V.O.)

So I can't deny my life is yours you're the only one to make me fly...

INT. DANNY AND ZOE'S FLAT -- DAY 1. 1221

EXT CLOSE ON: EYEBALL - pencil slowly runs round eye leaving trail of thick black...

TOM JONES

Sex bomb...

ZOE steps back to reveal tight fitting cocktail dress - and stunning necklace -

TOM JONES (CONT'D)

Sex bomb, You're a sex bomb. You can give it to me when I need to come along...

ZOE alone with her reflection -

TOM JONES (CONT'D)

Baby you can turn me on...

EXT. ROAD NEAR EMBASSY - DAY 1. 1222

Small street, flanked by imposing Victorian architecture. Majestic in it's architecture. Arrogant in it's location. A white van cruises through this scene -- Parks up.

INT./EXT. WHITE VAN/ROAD NEAR EMBASSY -- DAY 1. 1223

SAKAR (32), fear on his face a complete contradiction to his huge muscular frame. By his side is CHALAK (19) wiry, taut and filled with dangerous amounts of adrenaline. In rear of van: LEYLA (28) Composed in her beauty and totally focused in her intent. The leader. Prayer beads in hand are gently caressed.

IN BG: (V/O) Sound of over one hundred Kurdish women, warbling the battle cry...
SELAMET (22) and EBRU(23) identifiably sisters...
LEYLA nods to SELAMET and EBRU.
SELAMET and EBRU open duffel bag, containing AK47's.
Rolls of black cloth lie lengthways down van.

LEYLA

(Kurdish)

Today we will remind the world that all we
want is our home.

CHALAK

(Kurdish)

Today the Turkish government will release our
mother and father and all of our people, or
we will kill theirs.

CHALAK grabs his AK47. LEYLA watches on with concern.

EXT. STREET -- DAY 1. 1228

Tracking with TOM at speed -- Something on his mind.

INT. TOM'S HOUSE -- LOUNGE -- DAY 1. 1230.

"Happy Birthday" draped over fire place strewn with
candles - Dinning table dressed for a feast and -

ELLIE and MAISIE are getting everything ready and
dancing...

INT. VAN - EMBASSY ROAD - 1233

CLOSE ON: LEYLA loads AK47 with alarming ease.

SELAMET and EBRU checking explosives in holdalls.

CHALAK

(Kurdish. Insistent)

He cannot be trusted.

LEYLA

(Kurdish)

Chalak. Stop with all that. Our parents
trusted him didn't they?

CHALAK

(Kurdish)

But he is not one of us. What does all this
really mean to him? Why? Why is he helping
us. For what?

LEYLA

(Kurdish)

He owes our people a great debt and despite
what you feel, he believes in us. How else
did we get here? Who else could have obtained
these?

Indicating weapons and rolls of cloth -

LEYLA (CONT'D)

(Kurdish)

And these?

Explosives. CHALAK falls silent.

CUT TO MAIN TITLES:

INT. DANNY'S AND ZOE'S FLAT - DAY 1. 1238

DANNY has his eyes closed. Punches in digits. Hits send.
Opens his eyes. Nothing. ZOE strides in -

ZOE

Stop playing with that, Danny.

ZOE's handbag on table - Contents laid out around it.
Compact - lock-picking wallet - pen - glasses. Zoe begins
mental check. Then checks her fake ID - EMILY ARLINGTON -

DANNY

Hasn't powered down or sent a message. Sure
you got the right code?

ZOE

(Inspecting compact)

I have. You haven't.

DANNY

How comes you get the latest toys?

Turns round to see ZOE - POW! Tosses phone at ZOE who catches it placing it down alongside handbag items.

ZOE

Tom's feeling generous because it's his birthday, and I've secured a date who's going to get me into the Embassy.

DANNY

You remember the layout?

ZOE

Ground floor entrance leads to five adjoining rooms, mainly for Embassy staff. Stairway leads to upper floor's main dining room.

DANNY

Good. So what's this bloke like?

ZOE

Travel agent.

Checking her phone -

ZOE looks through her mobile lens at DANNY.

CAMERA POV: Danny looking back at CAM - ZOOM PULLS FOCUS.

ZOE grabs her keys.

DANNY

It's just a routine check, Zoe. Be careful in there.

DANNY jumps up, grabs his coat - heads for a box by front door.

DANNY (CONT'D)

Helen's things, for her mum. Rest of them are still at work. I've been putting it off. It's a bit sort of...

ZOE

Final.

DANNY pulls front door open.

DANNY

(changing subject)

Oh? Front door lock sticks a bit. Didn't get

a chance to show you but...

ZOE pulls a little leather wallet out of her beaten up handbag with lock-picking tools in it.

ZOE

Any problems. I'll pick it.

INT. TOM'S HOUSE - LOUNGE - DAY 1. 1241

ELLIE and MAISIE have stopped dancing - but not laughing.

V/O: doorbell...

MAISIE

Matthew!

ELLIE and MAISIE approach the door as we...

EXT. PARK - DAY 1. 1242

TOM has remembered what he forgot.

TOM

Shit!

Whips mobile out.

TOM (CONT'D)

Shit! Shit!

(Punches in digits)

Come on!

INT. TOM'S HOUSE - CORRIDOR - DAY 1. 1243

ELLIE and MAISIE at front door - Behind frosted glass door stands a dark figure holding something...

IN BG: Phone rings...

ELLIE

Maisie get the phone.

Hand grabs door - MAISIE picks up phone.

EXT. PARK - DAY 1. 1243 (TIME CONTINUOUS)

TOM on phone...

TOM

Don't let your mother answer the door.

INT. TOM'S HOUSE - CORRIDOR - DAY 1. 1243 (CONTINUOUS)

ELLIE opens door.

MAISIE

It's Matthew. He says, don't answer the door.

ELLIE

What?

EXT CLOSE ON: ELLIE. Stunned.

Delivery man hidden behind huge bunch of flowers.

ELLIE checks the card on them. It reads: To my girls...All my love. It's signed...

CLOSE ON: card - signed...TOM...

ELLIE is doubly confused...as she takes phone from MAISIE..

ELLIE (CONT'D)

Something you haven't told me?

EXT. PARK - DAY 1. 1244

TOM. Fuck!

TOM

Why's that?

INT. TOM'S HOUSE - CORRIDOR - DAY 1. 1244 (CONTINUOUS)

ELLIE reading card...

ELLIE

Tom?

EXT. PARK - LONDON - DAY 1. 1244 (CONTINUOUS)

TOM searches the park for an answer...

TOM

Ellie, I...

ELLIE

(Realises)

Tom Jones. It was you who took my Tom Jones
CD! Didn't you?

TOM
(Er?)
I...

ELLIE
I had Maisie pull her room apart looking for
that.

TOM
A peace offering for my deceitful ways.

ELLIE
They're beautiful, even though they're not
from Tom. How long will you be? Maisie has
spent the last two weeks choosing you a
present, I'll have you know.

TOM
Too long. At this rate the Marathon will take
me four days.

INT./EXT. VAN/ROAD NEAR EMBASSY - DAY 1. 1248

LEYLA has not moved and her men are waiting for a sign.

CHALAK
(Kurdish)
Enough. We go.

LEYLA
(Kurdish. Calmly)
Wait.

CHALAK
(Kurdish)
We don't need them.

LEYLA
(Kurdish)
We wait!

CHALAK can hardly contain himself.

EXT. JUBILEE GARDENS - DAY 1. 1249

TESSA walks on, still unaware she is being watched.

FOCUS IN ON: JOHNNY. Observing the love of his life. He turns and walks off, just as TESSA turns around and sees him.

INT. THAMES HOUSE - THE GRID - DAY 1. 1305

DANNY in pod -- Steps out -- strides through deserted grid, unaware he's being watched -- stops at HELEN's desk -- places box down.

HARRY (V.O.)

Thought Crystal Palace were playing today?

DANNY opens HELEN's desk drawer.

DANNY

Yeah.

HARRY

Not a big game then?

DANNY empties pieces of HELEN's life from drawer over desk. A few small plastic childrens' toys amongst the contents.

DANNY

What about you?

HARRY

Oh you know -

HARRY moves over to DANNY.

HARRY (CONT'D)

Catching up on paperwork.

DANNY picks up plastic toy. HARRY is intrigued.

DANNY

She collected them from kids' meals. For her godson I think.

Puts it into box -

DANNY (CONT'D)

Helen's Mum asked for all her personals, after the funeral.

HARRY

Be sure there's nothing in there that is,

well you know?

DANNY
I will.

We track back with HARRY as he goes into his office.

INT. THAMES HOUSE - HARRY'S OFFICE - DAY 1. 1306

CLOSE ON: HELEN on computer screen.

HARRY hits delete..and HELEN is gone...

INT./EXT. VAN/ROAD NEAR EMBASSY - DAY 1. 1309

Sisters are checking equipment - SAKAR still stressing -
CHALAK shakes his head at LEYLA.

CHALAK
(Kurdish, freaking out)
Nothing! We cannot wait anymore.

EXT. THE MALL - DAY 1. 1310

SONAY, 32, handsome and confident.

SONAY
You told me you like dance music, so I made
this for you. Mixed it myself. I think you'll
like it.

ZOE
I love dance mu-

SONAY
Turkish prayer music, we call it Sufi music.

ZOE
Right. Great.

SONAY
You know Emily? You look slightly
Turkish...Yes. No. OK.
(Stops moving)
Emily, I should have told you this, but
Turkey is looking to host the next Olympics,
so as a travel agent and a promoter of
Turkey, they called me.

ZOE
Yes?

SONAY
Ozan, the Ambassador, is a traditional man,
you know?

ZOE
And?

SONAY
Well, I sort of...

ZOE
Sort of what?

SONAY
I told him I was married.

ZOE pulls tight focus on SONAY.

ZOE
No.

SONAY
Just married.

ZOE
Absolutely not.

SONAY
For one hour, please Emily, I need this. If I
can get my company into the Olympic bid, well
I'll owe you, big time...

ZOE
I don't know. I'm not good at bullshitting
people.

SONAY
But you told me you work in PR!

SONAY. All smiles. ZOE drops her eyes, a small smile.

INT./EXT. VAN/ROAD NEAR EMBASSY - DAY 1. 1311

CHALAK, SAKAR and LEYLA watch as SONAY and ZOE walk past.
Sisters load up bags and zip them shut...LEYLA grabs
handfuls of magazine clips...

EXT. EMBASSY ROAD - DAY 1. 1312

SONAY and ZOE stride up towards Embassy...

ZOE

I don't know about this. What if they catch us out?

SONAY

They won't! Don't worry. I started with just a small high street travel office in Stoke Newington. Now, I have over fifty offices in twenty cities around Europe.

ZOE takes in her surroundings, whilst listening -

SONAY (CONT'D)

Youngest of five boys, parents still together. I'm dominant and, as you can see, I work out, a lot. You wished I spent less time in the gym and we only ever disagree when Man Utd play Galatasari...

ZOE

How did you know I supported Man U?

SONAY

David Beckham?

ZOE

I suppose I don't work right?

SONAY

Why would you want to? I'm rich.

First smile shared.

PC STEVE

Afternoon Sir. May I see your invitations?

INT./EXT. VAN/ROAD NEAR EMBASSY - DAY 1. 1313

LEYLA spots JOHNNY walking around the corner. As he walks past their van, he acknowledges LEYLA with a quick nod of the head and a smile.

LEYLA

(Kurdish, to CHALAK)

See, he is here.

JOHNNY carries on walking past, to -

INT./EXT. CAR/ROAD NEAR EMBASSY - DAY 1. 1313

SAM WALKER in driver's seat (35) Ex Military. The discipline will stay with him for ever, taken back by knock on window - immediately he shifts over into passenger seat. In back of car is VICTOR (36) and LEVI (31 both men clearly best to avoid - JOHNNY gets in.

SAM

What the -? You're late. They're about to lose it.

JOHNNY

(Calm)

I had to see an old friend. (BEAT) Fifteen years I've been away. All I have is today

SAM

Well you know what? I don't owe these people shit! You however, are holding a down payment which I intend to collect. Any more deviations from the plan, let me know first, OK?

JOHNNY, as cold as ever, quietly inspects SAM.

JOHNNY

Where is she?

SAM looks into rear of car and down at footwell - VICTOR is holding a gun to -

CLOSE ON: TARA (22). Terrified.

SAM

Did he give you the swift codes?

A beat.

JOHNNY

Of course he did. He loves his daughter.

SAM and his men roll down the edges of their black woollen hats, to reveal the hats are balaclavas --

INT. TURKISH EMBASSY - STAIRS/DINING HALL - DAY 1. 1316

ZOE and SONAY walk up the stairs, to towering glass balcony doors. Waiters plying punters with glasses of

champagne, two thirds of whom are Turks. The rest an international mix.

ZOE and SONAY enter into a wall of Turkish Sufi music --

Member of staff wants to take ZOE's coat and handbag - but handbag she will not let go of.

AMBASSADOR OZAN COSAR (58), with a physique only achieved by excess, and his wife, SELIN (30), receive their late guests.

ZOE

(Whispers)

I haven't even got a ring.

SONAY

One last thing.

ZOE

What?

SONAY

Last week we found out you are pregnant.

ZOE

I'm what?

Too late. OZAN has arrived.

OZAN

Sonay! You lied to me. You said she was beautiful. She is so much more than that. Quick, a woman in your condition must sit down.

OZAN kissing ZOE's hand. ZOE finds SONAY politely smiling back.

ZOE

(whispers to SONAY)

I'm just going to find the Ladies.

INT. TURKISH EMBASSY - CORRIDOR - DAY. 1317

ZOE moves down corridor, checking no-one is behind her - checks door - It's locked - lock picking tools out...

EXT. ANOTHER PARK. DAY 1. 1318

TOM sprints up to a rusty bandstand. STAN THE MAN (33), very latest sports gear - brand new trainers - attempts to pump out a few press ups -

TOM
What are you doing?

STAN looks up.

STAN
Blending in my man. Blending in.

TOM can't help but smile. Relaxed. STAN is rubber necking.

TOM
What did you want, Stan?

STAN
Heard something serious.

TOM
Of course you did.
(TOM jogs off)

TOM is already a way off - STAN sprints after him.

STAN
Wait up! You're not bugged up, are you? I don't want this on record, OK?

TOM
Stan? It's Saturday. My family day. My running day. It's just me, no one else. That tree over there, really is a tree!

TOM picks up the pace.

STAN
Just making sure I'm safe.

TOM
You are. Just don't look up.

Satellite is tracking my position.

STAN
Egh?
(Gets the joke)
One of the Haseem family told me four British men approached him a few days ago. British

but not local boys, you know, they had tans.

TOM
(Sarcastic)
Did they?

STAN
Definitely ex military he reckoned. Looking
to purchase SD Hecklers and short stock AK's.
(The expert)
Could cause some serious close quarter
carnage with that little lot my man.

TOM picks up the pace - STAN can hardly keep up.

STAN (CONT'D)
MOD should know about this sort of thing,
don't you reckon?

TOM
Thank you Stan, but stick to informing the
police. I'm busy...

TOM picks up his pace - STAN struggling to keep up.

STAN
Hang on? What do I get? Come on! I could be
good for you!

Tom runs off - points to the sky - STAN can't keep up,
comes to a standstill - Slowly STAN looks up.

INT. TURKISH EMBASSY - UPPER LANDING. DAY 1. 1319

ZOE reaches the upper landing. She moves quickly, looking
around her at all times. She goes to a satellite socket
on the wall, kneels down and unscrews it. ZOE very
quickly checks the bug, then starts to screw it back
together. The glass lift slowly makes it way up towards
her...

INT./EXT. VAN/ROAD NEAR EMBASSY - DAY 1. 1320

LEYLA can see JOHNNY in the car behind.

LEYLA
(Kurdish. Calm. Proud.)
We are not alone. The blood of our ancestors
pumps through our hearts. A blood line we
must fight for, and if God wishes, die for.

JOHNNY flashes his headlights -

LEYLA (CONT'D)
Today the world will listen.

INT. TURKISH EMBASSY - DINING ROOM - DAY 1. 1327
(FORMERLY SCENE 37)

Loud Sufi music - ZOE enters room. She strides over to SONAY locked onto OZAN and others, overselling his company. ZOE sidles up and sits down between them, smiling. OZAN in some discomfort.

SONAY
You will not find a more dedicated travel
company in Turkey.

OZAN pulls out inhaler. Only enough for one hit. SELIN comes to the rescue.

SELIN
That is the last one Ozan? I'll have someone
fetch..

OZAN
Stop fussing woman. I'm fine.
(Back to business)

SELIN turns back to ZOE.

SELIN
(Back to ZOE)
My husband is also stubborn. So, Emily, how
many months?

ZOE's handbag lodged between ZOE's feet -

ZOE
I told him not to tell anyone! He's so
excited.

SELIN
He'll want a boy you know. All Turkish men
want boys.

ZOE
You have boys?

SELIN
Six.

ZOE
(Painful)
Six!

SELIN
You don't wear your ring?

ZOE
Had an MRI scan today. They don't allow
metal.

SELIN
Nothing wrong I hope?

ZOE
No. Everything is fine.

EXT. EMBASSY ENTRANCE - DAY 1. 1328

CLOSE ON: PC STEVE. Catches glimpse of masked raider
appearing from behind car -

PC STEVE
(Grabbing his radio)
Shit!

PC STEVE just manages to hit the panic button on his
radio before SAM rips it off of him, and hits him -

His head jars back - blood spurts from his nose -

SELAMET and EBRU carrying ladders; SAKAR and CHALAK
emerge with rolls of cloth on their shoulders.

The three dark destroyers (SAM and his men) head straight
through front door.

LEYLA and her team race up behind them. The whole thing
is done with clear and obvious practised ease.

INT. TURKISH EMBASSY - RECEPTION AREA - DAY 1. 1329

Three MASKED-a-TEERS moving at speed- SAS style -- LEYLA,
SELAMET and EBRU deal with PC STEVE and a security guard.
Behind them, CHALAK and SAKAR, carrying black cloth,
struggle to keep up --

On they move, up the beautiful marble staircase...

A security guard emerges from doorway -

SAM renders him unconscious with a single blow. LEYLA steps over him as on they go, signalling to SAKAR to barricade the front door...

INT. TURKISH EMBASSY - DINING ROOM - DAY 1. 1330

Waiter offers ZOE champagne -- ZOE goes to accept, but then finds SELIN's look of concern. Declines the offer.

The main doors burst open -- SAM -- LEVI -- VICTOR the first to enter -- Crashing -- Guns in hand -- pumping adrenaline -- Everything executed as loud and as quickly as possible --

SAM

Get on the floor! On the floor now do it! Do it now!

CLOSE ON: ZOE expertly grabs her mobile from handbag then drops her handbag and kicks it as far across room as she can --

VICTOR

(Booming)

Everyone get on the floor - Get on the floor!

(SCREAMS)

ZOE -- professional calm - without looking -- punches in numbers --

SAM

GET ON THE FLOOR. DO IT! DO IT NOW! MOVE!

ZOE hits send ---

CLOSE ON: Mobile shuts down...

At same time - ZOE locks focus on ---

EXT CLOSE ON: SAM's Heckler and Koch -- his balaclava -

ON TO -- VICTOR UPS KOCK SEMI AUTO -- masked face -- handgun - LEVI - same weapon - same mask -

ZOE has no pockets for her mobile - but SONAY does. She begins to play the terrified hostage, grabbing SONAY for comfort, while slipping her mobile into his pocket- it's aerial just poking up out of his pocket.

SONAY is too busy shitting himself to notice, or be of any comfort.

SONAY
Oh my god!

LEYLA, CHALAK, SAKAR, SELAMET and EBRU rush in, dragging PC STEVE, security guards and waitress --

ZOE now confused -

Five unmasked terrorists? - AK 47s in hand. SAKAR throws down rolls of cloth - SELAMET and EBRU drop holdalls - open them up - explosives inside ---

EXT CLOSE ON: ZOE. Oh shit!

SAM picks out SONAY, drags him away from ZOE -

ZOE can only watch. Observe the scene. Take it on board. Ignore the fear and panic that has gripped her fellow diners and is trying to grip her.

INT. THAMES HOUSE, THE GRID - DAY 1. 1332

DANNY closes the box - it's done. He sees HARRY still busy behind his desk -- time to leave -- he strides up towards pods, as HARRY exits his office.

HARRY
We just got a flash message from Zoe's mobile.

DANNY quickly turns on his heels.

INT. TURKISH EMBASSY - DINING ROOM - DAY 1. 1333

SAM and his men violently divide up room. Men one side, women the other -- VICTOR rains down blows on SONAY --

CHALAK
(Kurdish)
Leyla! What are they doing?

SONAY
Aghhh!!!

SAM
Hands on heads --

LEYLA is not in control -- and her men know it --

CHALAK

I will do this.

(to LEYLA)

Leyla!

(back to SAM)

This is not your fight, this is...

SAM

Til' we're out of here, stay out of my way.

Is that clear?

LEYLA

(Broken English, loud and proud)

OKAY OKAY!

LEYLA steps into the centre of the room.

LEYLA (CONT'D)

(shouts in English)

We are soldiers of the Kurdish Freedom
Fighters. If just one person tries to
sabotage our actions, we will all die.

Every Turk in the room suddenly becomes passive. This
takes SAM and VICTOR by complete surprise.

LEYLA has the controls.

INT. THAMES HOUSE - HARRY'S OFFICE - DAY 1. 1335

HARRY and DANNY transfixed by computer screen. An
annoyingly masked image being sent by a camera in ZOE's
mobile phone - from SONAY's pocket.

LEYLA (V.O.)

(Muffled)

Do as we say and you will come to no harm...

HARRY's phone and the Grid come alive with technological
activity. DANNY visibly concerned. HARRY assesses his
options.

HARRY

Get Tom and Tessa in here. In twenty minutes
COBRA will be looking to us for answers, and
having to publicly explain to the cabinet why
we're in there might be a little
embarrassing.

DANNY

What about Zoe?

HARRY

We'll tell the Turkish we got a tip off from an unreliable source, but thought it best to put an officer in there just in case.

DANNY

If the terrorists get her, she'll be the first person they...

HARRY

I know.

(BEAT)

All the more reason to get you and Tom down there. Scotland yard and the SAS will want that building wired for sound. You already know the rough lay out.

DANNY goes to leave, dissatisfied.

HARRY (CONT'D)

Danny? Of all the people in that room, Zoe will know how to handle herself.

DANNY rushes off.

EXT. TOM'S HOUSE - DAY 1. 1337

TOM sucking as much oxygen into his lungs as possible. His hands resting on his knees -- he's outside his house about to go in, when mobile rings. Doesn't want to get it. But does.

TOM

(Into phone)

Danny?

INT. THAMES HOUSE, THE GRID - DAY 1. 1338

DANNY in front of computer screen.

DANNY

This is coming in from Zoe's phone.

DANNY flicks a switch on his phone -

LEYLA (V.O.)

My name is Leyla Bakuri.

INT. TURKISH EMBASSY - DINING ROOM - DAY 1. 1339

LEYLA is head of this class!

In the background, SELAMET and EBRU take a corner of cloth each then run towards wall and up ladders without stopping and with Cirque du Soleil-style acrobatics -- Black cloth rolls out and rises up wall - SAKAR pulls out staple guns and throws one each to SELAMET and EBRU!

CLOSE ON: ZOE clocking the stunning action!!

LEYLA

Today the people of the world will not close
it's eyes to the genocide of my people.

Pan around Turkish faces -

LEYLA (CONT'D)

No longer will we suffer in silence or
tolerate oppression and we will not be
humiliated, and we will, we will fight for
the future of our children! We however are
not animals and wish you no harm. But we will
not hesitate to kill anyone who tries to stop
us.

EXT. TOM'S HOUSE - DAY 1. 1340

TOM on his mobile. His neighbours continue their normal Saturday life - cleaning cars - coming back from the shops - clipping their hedges. TOM covertly watches his house - backs behind hedge watching -

CLOSE ON: MAISIE waiting in window - she hasn't seen TOM.

DANNY (V.O.)

Tom? Zoe's in...

TOM

I know. I put her there.

CLOSE ON: TOM.

INT. TOM'S HOUSE - DAY 1. 1341

Digital stopwatch -- MAISIE timing TOM.

MAISIE

Should be here any second Mum.

ELLIE in background, rushing around, cooking up a storm.

Now the phone is ringing - MAISIE the first to it -

MAISIE (CONT'D)

Matthew! Mum it's Matthew! Where are you?

EXT. TOM'S HOUSE - DAY 1. 1342

TOM can see MAISIE. Watches from a safe vantage point.

TOM

I need to talk to your mother.

ELLIE takes phone from MAISIE - concerned.

TOM (CONT'D)

I've been called back to the office. Problem with one of our main relay circuits, it's sort of my fault, so I need to go and fix it.

ELLIE (V.O.)

(Looking at MAISIE)

Not today.

TOM watches his house, as a black Lexus (MI5) pulls up. He starts to walk towards it...

TOM

Systems have crashed.

ELLIE (V.O.)

It's your birthday, Matthew? I can't make excuses for you. I did that for her father and all we got was more lies and excuses.

TOM. Pow!!

ELLIE (CONT'D) (V.O.) (CONT'D)

Fix whatever it is that's broken and come home.

Line goes dead.

INT. TURKISH EMBASSY - DINING ROOM - DAY 1. 1345

Room now covered in black drapes - SAM indicates to his men - VICTOR and LEVI start placing hostages a yard apart and facing the walls around whole room -

SAM on phone -

SAM

(Whispers)

The kids are tucked up and ready for bed.
Baby sitters seem competent.

INT. MARKS' RENTED FLAT - LONDON - DAY. 1345.
(CONTINUOUS)

JOHNNY on phone - TARA tied to shower rail -

JOHNNY

Secure the room and move out.

JOHNNY hangs up, checks his watch - pulls at light cord
and exits -

Pitch black - All we hear is TARA - Sobbing..

INT. TURKISH EMBASSY - DINING ROOM - DAY. 1345
(CONTINUOUS)

LEYLA cocks gun, looks down line of hostages -

LEYLA

Ozan Cozar?

OZAN places a comforting hand on his wife's face - Puffs
his chest out -

LEYLA (CONT'D)

Ozan Cozar.

OZAN

Yes!

SELIN COZAR

No. Please, don't do this.

CHALAK pulls SELIN from OZAN's arms.

SELIN

Oh my! No. No...No! Please no...

EBRU unloads explosives, while SELAMET destroys the
collected mobile phones one by one... SAM, VICTOR and
LEVI watch on. LEYLA watches - unemotional -as the blood
drains from OZAN's face.

We see a partial image of this transmitted from ZOE's mobile -- CHALAK ties OZAN to a chair - EBRU starts weaving explosives around him --

HARRY (V.O.)

The KFF are a direct action group whose activities up until now have been localised to Turkey. They called a ceasefire eighteen months ago, stopped all guerilla activities. Seems the ceasefire has been broken...

SELAMET takes ZOE's mobile destroys it--

INT. THAMES HOUSE, MEETING ROOM - DAY 1. 1346
(CONTINUOUS)

ON SCREEN: Image has been lost. Fuzzy screen.

HARRY

That was our last transmission.

TOM, DANNY, TESSA and MALCOLM sit around table, on which is a street map of area surrounding the Embassy. HARRY hits button on remote control...

ON SCREEN: CCTV footage of Embassy road: SAM and his men jumping out of a car, then rushing the embassy. LEYLA's team close behind, as the car drives off.

HARRY (CONT'D)

Five targets happy for us to see their faces. We're working on IDing them now. The other four are not so obliging, which would indicate that they at least have a way out.

CLOSE ON: Tom. Shit!

TOM

I just had a meet with an otherwise useless contact. He got fifth hand news that four British men were looking to purchase Hecklers, AK'S and possibly C4 plastics.

HARRY

Seems he's not so useless.

TOM

We're onto that now...

DANNY

Guns for hire?

MONITOR: Enlarge on masked men.

TOM

His source seemed to think they were military
and judging by this, they are. They're coming
in

(Pointing at Screen)

from right angles. Ninety degree separation
from each other, avoids potential crossfire.

TESSA

Guns for hire means serious finance. Must
have planned this for some time.

DANNY

What would four British mercenaries hope to
get out of this?

TESSA looks closely at the CCTV footage.

INT. TURKISH EMBASSY - DINING ROOM - DAY. 1347
(CONTINUOUS)

SAM and LEYLA watch.

LEYLA

What did Johnny say?

SAM

Don't worry about him. He's paid us to look
after you. We'll make safe the rest of the
building and any possible insertion points.
This is the only secure room, OK?

LEYLA

How will you get out?

SAM

You don't need to worry about us.

SAM and his men rush out of room - closing doors behind
them. CHALAK and SAKAR look at LEYLA - what is going on.

CLOSE ON ZOE: Watching.

SAKAR

Name?

SAKAR searches PC STEVE - his mouth and face badly bruised.

PC STEVE
(painful to talk)
PC Steven Bowers. 1091. Date of birth
19.09.79.

SELIN
Please I want to be with my husband. I beg
you, please.

CHALAK
You will be. You will be very soon.

LEYLA stops right by ZOE's ragged handbag - EBRU starts inspecting the personal belongings on table -

CLOSE ON: SAKAR steps up to SONAY

SAKAR
Name?

SONAY gripped by fear. CHALAK joins them.

CHALAK
Name?

SONAY - nose against wall can manage no words, his fear is total - CHALAK prods him with AK47.

CHALAK (CONT'D)
(Shouts)
Name!

SONAY cannot speak.

From across room:

ZOE
My husband's name is Sonay
(Doesn't know his surname)
Alkan.

CLOSE ON: SELIN. ZOE has lied. Why?

CLOSE ON: LEYLA is Standing right by ZOE's handbag -

INT. THAMES HOUSE - MEETING ROOM - DAY. 1349 (CONTINUOUS)

Meeting room is electric. JED rushes in and out.
Documents are flying about.

TOM

Support groups. Fund raisers. Port lists.
Kurdish asylum seekers. Bank accounts, stocks
and shares, look at all of it. We need to
know who and what we are dealing with.

ON SCREEN: Replay of street CCTV - and ZOE's phone- TESSA
has noticed something but is not drawing attention to it.

TESSA

(To Jed)

I'd like to get a copy of that.

JED

Of course.

HARRY notes this exchange.

HARRY

The police negotiator's only concern will be
how they can secure the safe release of every
hostage in that building, including Zoe. But
they need to understand who they are dealing
with, what they want and what they may
bargain for.

HARRY hits remote - Nods to TOM.

TOM

The Turks are looking to join the EU, host
the Olympic games, and generally become a
main player in the international arena.

HARRY

And in the current climate, the Americans
need as many Muslim allies as possible.

TOM

Zoe's using a cover name, Emily Arlington, a
PR consultant. Make sure that's on the list.
Tessa, you can be her next of kin, her
mother.

TESSA

(typical)

What exactly was Zoe doing in the Turkish
Embassy?

TOM

Annual check on our units.

TESSA

Great. So she has identifiable equipment with her?

TOM

Only if you know what it is. Malcolm?

MALCOLM

The Kurdish were promised an independent state by the Allies at the end of the First World War. In 1923, the British Foreign Secretary - and major shareholder of an oil company - discovered the amount of oil in the area, and the treaty was suddenly renegotiated. The Kurdish lost out to Iran, Iraq and Turkey. Now they find themselves unwanted guests of these countries.

HARRY

Yes, yes, but that's all in the past. The point is that the Turks are as patriotic as the British - even more so. They are not about to give back their lands as easily as the Kurdish feel they should.

JED rushes back in - whispers to him.

DANNY

A siege isn't going to help, is it?

HARRY

A breakaway faction of the KFF think it is.

ON SCREEN: LEYLA. CHALAK. Profile shots...

HARRY (CONT'D)

Leyla Bakuri. Chalak Bakuri. Brother and sister? Both parents have been imprisoned for actions against the state.

TOM

So, at least we know what two of her demands will be.

ON SCREEN: Leyla's Mum and Dad. Normal people in normal clothes.

TESSA

She hardly has an impressive track record.
Certainly nothing on this scale.

DANNY

No but little brother Chalak Bakuri has.
(Reading off document)
Pre-ceasefire he has been suspected of
targeting government and military
installations.

HARRY

Suicidal?

TOM

They're an oppressed people. I'd say they're
minded to use whatever tactic they deem
necessary to bring their cause to a world
stage.

MALCOLM

"Suicide bombings" have so far not been a
tactic they've employed.

TOM

Nor has taking over Embassies. We have one
card up our sleeve. Zoe. Let's play it well.

INT. TURKISH EMBASSY - DINING ROOM - DAY. 1350
(CONTINUOUS)

CLOSE ON: ZOE stops SELIN from breaking away from the
wall.

CHALAK and SAKAR strapping a blanket of explosives around
him.

SELIN

No, please? No! Stop them someone please.

ZOE

Try to be calm, for him.

LEYLA, unsettled by the distress of SELIN and the horror
on OZAN's face, nevertheless opens the balcony doors as
SAKAR and CHALAK lift OZAN, the chair and the explosives
out...

EXT. TURKISH EMBASSY - BALCONY - DAY 1. 1351

...onto the balcony.

Down below - people are being evacuated from all buildings in the street.

S019 officers - one sits perched high up in a tree - all pointing guns in their direction.

SAKAR freezes, but CHALAK sticks his arm up into the air. He is clearly holding a detonation device.

CHALAK
(in broken English)
YOU SEE! YOU SEE!

He pulls SAKAR back into Embassy ...

INT. TURKISH EMBASSY - DINING ROOM - DAY 1. 1352

... and hands the detonation device over to SELAMET.

INT. THE GRID - THAMES HOUSE - DAY 1. 1355

CLOSE ON: COMPUTER SCREEN - Single Frame image of CCTV footage taken of Embassy road - TESSA scans in on car - Enlarging it time after time - zones in on driver's window - it's blurred - she cleans the image up and BOOM!

CLOSE ON: Profile of JOHNNY MARKS. Not perfect but identifiable. Tessa prints this image off - Then pulls up JOHNNY MARKS' CV.

Scrolls down his CV, starting with his Middle Eastern expertise - eight years serving as an undercover agent...

- TESSA scans the information. The fact he spoke Arabic, Farsi, Urdu, Turcoman and Pushtu - as she continues scrolling down, we see JOHNNY's photo, together with a deceased date (the same as Helen's file earlier). TOM and DANNY exit meeting room - TESSA shuts off her screen - TOM approaches.

TESSA
Anything from your contact?

TOM
He had nothing more.

TESSA
Least Zoe can be thankful of one thing.

TOM
What's that?

TESSA
They usually let the women out first.

TOM and DANNY stride off - TESSA goes back to
JOHNNY.

In listening booths, officers are busy jotting down every
Kurdish word they hear... JED struts in and takes sheets
of paper from each officer.

JED
We're checking with all our agents and
sources, monitoring all news channels, so
far, nothing.

HARRY
OK.

HARRY turns towards his office. He calls out to TOM and
DANNY, who are heading for the pods.

HARRY (CONT'D)
Call me when you've got anything.

CLOSE ON: TESSA working on her computer - Transfixed by
what she is digging up.

CLOSE ON: Computer screen. Frozen image of JOHNNY MARKS.

HARRY (V.O.) (CONT'D)
Why would you be interested in Johnny Marks,
in the middle of a bloody siege?

TESSA. Caught Red handed. But still cool as a cucumber.

TESSA
He was our man in Iran.

HARRY
Is that right?

TESSA
He worked in the middle east for us,
recruiting clean skins.

HARRY
The only person Johnny Marks worked for was
himself. He procured information and sold it

to the highest bidder. Anyway how does this help us, he died fifteen years ago.

TESSA hands HARRY the screen grab from the CCTV.

TESSA

He became sympathetic with the Kurdish people, grew close with a Kurdish mountain tribe. They probably helped him move through the mountains from country to country.

HARRY

Johnny Marks betrayed the entire British intelligence community and most of the Arab states. When he was done with them he tried dealing with the Irish, big mistake.

(Handing back Photo)

A car bomb put paid to his treachery.

TESSA

The man in that car is Johnny Marks.

HARRY

(Leans in)

I identified his remains. What little was left of him.

TESSA

It's him. I know it's him. At the Embassy. Today. He's back.

HARRY holds the silence.

EXT CLOSE ON: HARRY takes another look at the screen grab. Ashen faced.

TESSA (CONT'D)

All I want to know is why?

Fuck! He grabs the photo and strides off.

TESSA watches with some relish.

INT. MARKS' FLAT - DAY 1. 1412 (CONTINUOUS)

Bare room. Basic empty office furniture. On one desk. A laptop plugged into mobile - JOHNNY passes through and into adjoining bathroom - opens door to reveal - pitch black room - Turns light on to find TARA. Bleary terrified eyes. JOHNNY approaches sink by bath - Turns on tap - splashes his face with water -

dries face with hand towel - TARA sobbing.

JOHNNY

Your father should choose more wisely the
people he works for.

JOHNNY moves back out of bathroom -

Fear registers in TARA's face -

TARA

No! Please.

Lights out...

INT - EMBASSY - DINING ROOM - DAY 1. 1416

SAKAR and CHALAK relegated to inspection duty - This time
there is no escape for ZOE'S handbag -

PC STEVE leans over and whispers to ZOE.

PC STEVE

(swollen lisp)

You know they won't letss' them walk out of
here.

(whispers)

Government policeess' changed.

(grabs his jaw)

Agghh! See, we can't give in to terrorism. No
matter whatss.

(almost silent)

If it all kicks off, ssstay closss to me, OK?

SELAMET, holding detonator, sees something through
curtains.

CHALAK is on his feet -

CHALAK

(Kurdish)

So what now?

LEYLA

(Kurdish)

We wait for the police to make contact. Then
we list our demands.

CHALAK angrily launches the contents of ZOE'S handbag
over table - Most of which shouldn't reside in a woman's

bag.

SELIN
(Whispers to ZOE)
My government will never negotiate with these
people.

ZOE watching SAKAR nose through her belongings.

ZOE
Maybe it's time they did.

SELIN
Have you ever been to Turkey?

ZOE
No I haven't.

SELIN
You should. It's very beautiful. You would
love it. I believe that one day we will be
able to share that land with the Kurdish if
our nations can put aside our differences.

CHALAK nudges SELIN in her back with gun butt.

CHALAK
Shut up!

He walks off.

INT. THAMES HOUSE - HARRY'S OFFICE - DAY 1. 1428

HARRY looks over street map his team was earlier looking
over. The Embassy - the adjoining building, and now a
building someway down the street - a building he has
clear concern for - circles it in pen...

EXT. TURKISH EMBASSY - BALCONY - DAY 1. 1428 (CONTINUOUS)

OZAN strapped to his chair - explosives strapped to his
lap - sweat pouring down his forehead. He wants to move
but can't, and all around him - on the rooves - in the
street - SO19 officers, all pointing guns at him... DANNY
and his team run across from the roadblock and enter the
building next door to the Embassy.

Further down road, emergency vehicles all parked up.
Among them is an unidentifiable van -

INT. MI5 SURVEILLANCE VAN - DAY 1. 1429

CLOSE ON: CCTV monitor: OZAN on the balcony -

TOM takes off headset, frustrated. He's surrounded by monitors and scanners. MALCOLM working alongside.

TOM

Great. The Government want a worst case scenario. So if this goes down, they can shove the blame on poor intelligence and halve our budget.

MALCOLM

(Serious)

Would they do that?

TOM

They wouldn't want to, I know where they all live.

(Into radio, while looking at house plans)

What's your position now, Alpha one...

MALCOLM isn't sure if he's joking.

INT. 48 EMBASSY ROAD - DAY 1. 1430

DANNY and his tech team, three men, TECH ONE, TWO and THREE are moving up staircase - guns covering their position.

DANNY

(Into radio)

Moving up staircase to first floor landing.

TOM (V.O.)

The dining hall on your right?

DANNY has seen it.

DANNY

Got it.

TOM

Balcony runs clear to the embassy. Adjoining wall is three feet thick.

DANNY leads his team into adjoining Embassy dining room.

DANNY
Copy Charlie one.

TECH ONE pulls out drill and pulls trigger, to reveal a totally silent drill...

INT. THAMES HOUSE - HARRY'S OFFICE - DAY 1. 1432

CLOSE ON: Black of black and white photo - pull out:

CLOSE ON: TESSA and JOHNNY MARKS - fifteen years younger and holding hands - in park - Loved up.

HARRY has old file containing large surveillance black and white photos, with white borders, of JOHNNY MARKS and TESSA fifteen years younger.

CLOSE ON: Cavorting in a park. In a restaurant. Hotel.

HARRY looks out at TESSA in the Grid.

EXT. EMBASSY ROOF TOP - DAY 1. 1433

SAM, VICTOR and LEVI come out of a door onto the roof of the embassy. SAM leads, as they make their way across the rooves.

There is a clear vantage point of the street below. SAM finds a roof hatch further down the terrace, opens it.

INT. TURKISH EMBASSY - DINING ROOM - DAY 1. 1434

SAKAR inspects lock-picking tools then tosses them to one side - LEYLA sees this - ZOE watches, as LEYLA makes her way over, taking the wallet.

LEYLA
(Kurdish)
Where did you find these?

SAKAR
(Kurdish)
In here. With this.

Hands LEYLA handbag - LEYLA takes charge of the compact, which contains no make-up - Now she's very interested in the other items. The chalk. Now she's hooked. Picks up glasses...

LEYLA
(Kurdish)
These in the same handbag?

SAKAR
(Kurdish)
What? I don't know. Maybe.

LEYLA
(Kurdish. Angry)
Sakar! Were these in the same bag?

SAKAR
(Kurdish)
Yes. Yes I think so. Why?

LEYLA hands them to CHALAK.

Shows plasticine filled compact. The lock picking tools.
LEYLA looks around at all the women, her eyes passing
ZOE.

LEYLA
This bag? Whose is this bag?

LEYLA (CONT'D)
(Kurdish)
Chalak, one of these women here is not what
she seems.

CHALAK
(Kurdish)
Or Johnny set us up!

LEYLA
(Kurdish)
Either way, now we have something they really
want.

Face against wall - ZOE can just make out a very slight
movement coming from behind the cloth -

LEYLA (CONT'D)
(English)
OK? Now one more time, please, the person who
owns this hand bag, step away from the
wall...

INT. 48 EMBASSY ROAD - DAY 1. 1437

Huddled in fireplace - TECH 1 carefully removes drill from hole - DANNY feeds in optics -

DANNY
(Into radio)
Charlie one I'm in.

DANNY looks over at monitor - nothing but black.

DANNY (CONT'D)
We're through, but I'm not getting anything here. Over?

TOM (V.O.)
Go to thermal.

A nod to a team member, and out comes a thermal imaging device as we...

INT. TURKISH EMBASSY - DINING ROOM - DAY 1. 1438

LEYLA waiting for an answer. Trying to figure out which one it might be.

LEYLA
You want to play games? Sakar? Shoot the policeman.

CHALAK
What?

SAKAR looks to CHALAK for help.

LEYLA
Sakar! Shoot the policeman.

EXT CLOSE ON: ZOE keeps her focus on the wallpaper.

IN BG: LEYLA lets off a round from her AK47 into the ceiling.

INT. 48 EMBASSY ROAD - DAY 1. 1439

Heads up!

DANNY
Shit!

INT. MI5 SURVEILLANCE VAN - DAY 1439 (CONTINUOUS)

TOM
(into radio. Calm)
Danny? What's going on?

INT. 48 EMBASSY ROAD - DAY 1. 1439 (CONTINUOUS)

Monitor showing nothing -

TOM (V.O.)
Alpha team, talk to me.

DANNY
Charlie one we're coming across counter
insertion devices.

TECH 2 turns on thermal imaging device - pretty colours,
but nothing useful.

DANNY (CONT'D)
They've got barriers on the wall. These guys
know what they're doing. No way in Charlie
one.

TOM
If they've killed a hostage, Special Forces
will be going in. We have to get Zoe out.

CLOSE ON: DANNY as we...

EXT. TURKISH EMBASSY - BALCONY - DAY 1. 1440

OZAN strapped to his chair. He looks up and sees DANNY's
head pop out of the window of the next door balcony.
DANNY gives him a gesture that is meant to be reassuring
as we follow the detonator wire inside ...

INT. TURKISH EMBASSY - DINING HALL - DAY 1.
1440 (CONTINUOUS)

Some of the hostages are crying. One of them, PC STEVE is
about to to be shot. SAKAR takes STEVE's arm and brings
him out to the middle of the room - SAKAR does not want
to shoot him.

LEYLA. Waits. Silence.

LEYLA
I will kill this man, please don't let this
happen...

CLOSE ON: PC STEVE, terror breaking through his brave face.

LEYLA throws tablecloth over STEVE's head - SAKAR pushes STEVE's head onto floor.

LEYLA places gun barrel against back of his head -

ZOE closes her eyes - silence fills the room -

-BEAT-

ZOE
It's mine!

All eyes on ZOE as we...

PC STEVE starts breathing again - SAKAR removes cloth off his head, to reveal STEVE's terrified face. ZOE turns to face LEYLA...

LEYLA
Thank you.

CLOSE ON: LEYLA holds up each item carefully from ZOE's handbag.

ZOE
My sister's kids. Playing with my handbag again.

LEYLA
Why did you not come forward when I asked you?

ZOE
Because you are holding a machine gun.

LEYLA has lock picking wallet in her hand.

LEYLA
What would a housewife want with these?

ZOE
A present for my husband. Thought they would be fun.

LEYLA
(All smiles)
Fun for your husband? OK, let's have some

fun.

Nods to CHALAK, who pulls SONAY away from the wall.

SONAY

No. Please, I just want to be left alone...

LEYLA

Your wife tells us she bought these for you,
for fun.

SONAY is sobbing. Again.

LEYLA (CONT'D)

Your wife? Useful if you get locked out of
your house? Who does she work for?

SONAY shaking from fear.

SONAY

Please, I'm just a travel agent, I don't
know, you know, I don't know about all
this...

LEYLA

You're lying! Your wife is a spy for the
British Government.

SONAY

She's not...

LEYLA

She's not what?

SONAY

She's not my wife. I've only known her for a
few weeks.

LEYLA

Not your wife?

SONAY

I only just met her. OK. I just needed to
make it look like I was married. For
business, OK. I don't care for her and I
don't know her. She is nothing to me.

CHALAK takes SONAY back to the wall.

LEYLA takes out her mobile and dials a number - her eyes never leaving ZOE...

INT. MARKS' RENTED OFFICE - DAY 1. 1443

JOHNNY's mobile: Ringing. He looks at the number, then chooses to ignore it. Carries on working on his laptop.

INT. MARKS' RENTED OFFICE, BATHROOM - DAY 1.
1443 (CONTINUOUS)

Pitch black - all we hear is sobbing as we...

INT. HARRY'S OFFICE - THAMES HOUSE - DAY 1. 1444

Haunted HARRY. Stressed, still looking at the map. Cornered. Unfamiliar territory. Makes the call he's been dreading.

HARRY

Sir, I need permission to make contact with
RW.

(This is bad)

Yes, of the upmost importance

(Very bad)

To avoid the worst case scenario, yes Sir.

HARRY hangs up, then dials another number.

HARRY (CONT'D)

Roger? The line is secure, are you?

A beat.

HARRY (CONT'D)

Roger?

INT. HARRY'S OFFICE - THAMES HOUSE - DAY 1. 1452

TESSA. HARRY (the judge) behind his desk, ready to pass sentence. The surveillance photos are on his desk.

HARRY

What else didn't you tell us?

TESSA

I was in love.

HARRY

And you think I didn't know that?

TESSA

Well clearly it didn't matter then, did it?

HARRY

No. But it does now. Did Johnny ever ask how he was paid?

TESSA

What? Why? How he was paid? No! I don't, it was fifteen years ago. No. I mean...

TESSA remembers the conversation.

TESSA (CONT'D)

Oh shit.

HARRY

Jesus, Tessa? We're talking about Johnny Marks for Christ's sake. He worked it all out. He knew the British Government wouldn't pay him direct. He also knew if he found the bank we used as a cover to pay agents, that information alone would be worth a fortune.

TESSA

Yes, but nobody knows what bank we use, no one.

HARRY

I do. You ran Johnny Marks and you worked for me. Follows you. You lead him on to me. I lead him to an obscure private bank we were setting up.

Tessa. Used, abused and hurt.

HARRY (CONT'D)

He's found the bank we use, and the only man who has access to those accounts, he's kidnapped his daughter.

CLOSE ON: TESSA. Oh my god!

HARRY (CONT'D)

So you can see the problem this country now faces! Either way it's going to cost a fortune or the lives of some of the most important informants we have.

INT. MARKS' RENTED FLAT - DAY 1. 1453

JOHNNY MARKS is watching the siege on the TV, with the sound turned down. He smiles to himself. In the background, TARA weeps quietly...

INT. 48 EMBASSY ROAD - DAY 1. 1454

One of DANNY's men is up a ladder and he has audio. He clicks his fingers at DANNY, and passes him earphones -

LEYLA (V.O.)
Emily Arlington? Who do you work for?

CLOSE ON: DANNY. He watches an indecipherable thermal image.

INT. MI5 SURVEILLANCE VAN - DAY 1. 1455(CONTINUOUS)

TOM on phone - two officers enter - call them NICK and MIKE!! Approach TOM, whisper in his ear.

IN BG: over speaker - van is listening to...

LEYLA (V.O.)
My country and it's people are torn apart.

TOM is lead out of the truck, much to COLIN's surprise as we...

INT. TURKISH EMBASSY - DINING ROOM - DAY 1.
1456(CONTINUOUS)

LEYLA
Our people. Raped. Murdered. Our children denied their heritage. We have nothing, but we do have everything to fight for. This, you, the Turkish, call it terrorism. I call it war and it's one worth dying for.

ZOE
This is not going to help your cause.

LEYLA
What are you talking about? The world's media is out there right now, discussing our cause. Your people are listening. We have already won a great victory.

ZOE
Why? Because you're holding guns to our heads.

LEYLA raises her gun and points it at ZOE.

LEYLA

Would you be listening if we were not?

LEYLA moves in close to ZOE.

LEYLA (CONT'D)

As you can see, we have not hidden our identity. We have no way out. Nothing to lose. You can help these people get out of here alive. Who do you work for?

All eyes on ZOE. Total silence fills the room -

INT. MI5 SURVEILLANCE VAN - DAY 1. 1456 (CONTINUOUS)

MALCOLM and COLIN in van waiting, as are...

INT. 48 EMBASSY ROAD - DAY 1. 1456 (CONTINUOUS)

DANNY and his team...

INT. TURKISH EMBASSY - DINING ROOM - DAY 1.
1456(CONTINUOUS)

LEYLA. Waiting.

ZOE

My name is Emily Arlington.

INT. NEW ZEALAND HOUSE - DAY 1. 1458

NICK and MIKE lead TOM up stairway -

ZOE (V.O.)

I work for Her Majesty's Secret services.

En route, two or more officers standing guard - TOM taken aback by the amount of security, but knows better than to ask.

INT. TURKISH EMBASSY - DINING ROOM - DAY 1.
1458(CONTINUOUS)

LEYLA and ZOE.

LEYLA

MI5. A friend once told me that women make the best spies.

ZOE

Your friend was right.

First smile shared as we...

EXT. NEW ZEALAND HOUSE - DAY 1. 1503

HARRY presides over a panoramic view of London. ROGER WELKS, by his side, panic rising to the surface.

HARRY

You gave him the swift codes.

ROGER

They were going to kill her. What else could I do?

In the background, TOM is escorted through an open-plan glass fronted office by NICK and MIKE.

HARRY

Given them the wrong numbers.

ROGER

They took her with them and said if I came to you they'd kill her. Now what are you going to do about it?

TOM joins the party. ROGER becomes even more agitated.

TOM

What the hell is going on?

ROGER

I can't do this. If they find out I'm here... How could you let this happen? Jesus Christ, she just... She just...

ROGER is about to blubber.

HARRY

Right now this man is your only hope of seeing her alive.

ROGER takes a breath, finds TOM's questioning eyes.

HARRY (CONT'D)

(to TOM)

Roger here manages a bank. A bank we use to pay all of our agents, around the world. Until today we thought only three people knew

where it was located, myself, Roger and the director of five. Now one other knows, Johnny Marks.

TOM

Johnny Marks - I thought he was dead.

On TOM as this sinks in.

HARRY

Roger?

ROGER

(a wreck)

The MOD credits our bank. We credit the accounts of agents working for five and SIS. To protect the agent from any form of trace, we use swift codes. They allow us access to credit or debit the accounts of the MOD and the agents accounts with protected ease.

INT. MI5 BANK - MAIN OFFICE - DAY 1. 1504

SAM takes his hood off - hard taut face. VICTOR and LEVI both unmask -

ROGER (V.O.)

Swift codes are keys that unlock the bank accounts.

SAM starts up banks of computers.

ROGER (V.O.) (CONT'D)

If someone obtained these codes and knew where the main computer was, he could not only transfer millions of pounds -

EXT. NEW ZEALAND HOUSE - DAY 1. 1507

On HARRY.

HARRY

He could trace the personal details of every single undercover service agent MI5 and MI6 use. If the next world war comes down to who knows what about whom, we've just lost.

TOM

And Johnny Marks has the codes.

HARRY

He managed to find out the location of the bank and he's got the swift codes. He saw an opportunity with the Kurds, and now he's taken it. If Johnny Marks accesses that bank, he will pose one of the biggest threats to national security we have ever faced.

TOM

The three guns for hire are working for him?

TOM getting the picture.

ROGER

And my bank is five doors down from the Turkish Embassy.

TOM

This whole thing's a cover.

HARRY

This is our business. No one else needs to know. If Johnny Marks gets into the MOD's accounts, he'll get the names of every informant and spy this government has, and with that goes years of intelligence down the drain. Now that really would be a tragedy, and one you and I will not walk away from. You get in there and you stop him.

EXT CLOSE ON: TOM.

EXT. TURKISH EMBASSY - DAY 1. 1510

TOM strides towards surveillance van. Police. S019. Emergency vehicles of every kind pack the street.

INT. MI5 SURVEILLANCE VAN - DAY 1. 1511

LEYLA now on phone talking to police negotiator - TOM strides in -

COLIN

She's making her demands.

TOM

Bit too late for that. I see the SAS have just joined the party. Get Danny back here, now.

TOM sits down - in his own world - what the fuck does he do?

LEYLA (V.O.)

We are the Kurdish Freedom Fighters. We demand the immediate release of Pejan Bakuri, Zana Bakuri, Niyal Okcus and Shivan Izmir.

POLICE NEGOTIATOR (V.O.)

Our primary concern is with the safety of the hostages.

LEYLA (V.O.)

Prisoners, not hostages, that would imply we are terrorists. You have one hour to meet our demands.

TOM grabs radio -

INT. 48 EMBASSY ROAD - DAY 1. 1511 (CONTINUOUS)

DANNY and his team sitting in silence listening to LEYLA.

LEYLA (V.O.)

From this moment on, we will only negotiate with the person responsible for the young intelligence officer I have here in my possession. Not the Police. Do not call me back and tell me he is on holiday. Is that clear?

CLOSE ON: DANNY.

DANNY

Great.

TOM (V.O.)

Alpha 1?

DANNY

Talk of the devil.

TOM (V.O.)

Alpha? SF are on site. Soon as they enter, get back to base.

DANNY

(Into radio)

Charlie one. What about Zoe, over?

A beat - silence - nothing.

DANNY (CONT'D)
Charlie one, I repeat what about...

TOM (V.O.)
Get back to base Alpha? Out.

CLOSE ON: DANNY, not sure he heard right, as SAS enter room.

INT. MI5 SURVEILLANCE TRUCK - DAY 1. 1513

TOM. Exhausted. He turns around, facing away from the others, and dials a number on his mobile.

INT - TOM'S HOUSE - LOUNGE - DAY 1. 1513 (CONTINUOUS)

ELLIE lying out on the sofa - MAISIE fast asleep on her chest - ELLIE looks over the living room, at the untouched dinner table -- unopened presents. The phone is ringing. MAISIE stirs but does not wake.

Answer machine kicks in.

TOM (VO ANSWERPHONE MSG)
Hi. Please leave a message. Thanks.

TOM (V.O.) (CONT'D)
Ellie. It's me. It's taking longer to fix this thing than I thought. Pick up. Please.

ELLIE stroking her daughter's head.

TOM (CONT'D)
OK. Listen, I was thinking about what you said. Everything I do now is about you and Maisie. Whatever happens, I want you to know that. Kiss her for me, please.

TOM is gone. ELLIE gently kisses MAISIE.

INT. MI5 SURVEILLANCE VAN - DAY 1. 1513 (CONTINUOUS)

TOM hangs up the phone, looks at COLIN.

TOM
Where the hell's Danny?

EXT. TURKISH EMBASSY - BALCONY - DAY 1. 1519

SAS' POV : OZAN is looking worse for wear as we...

INT. THAMES HOUSE - HARRY'S OFFICE - DAY 1. 1522

HARRY in his office on the phone...

HARRY

Sir. I've informed Quinn. He's briefing our team as we speak. I'll let you know when the bank's secure.

HARRY sees TESSA talking to JED across the Grid. HARRY wonders what she's up to...

EXT. EMBASSY ROAD GARDENS - DAY 1. 1523

TOM briefs DANNY and his tech team - all huddled over street map.

TOM

Only one entrance.

(To DANNY)

The front door - but they'll have that covered. If Marks' team are in the building, the alarm systems will be down. They've engineered this so we'd all be looking at the Embassy, we can use this to our advantage.

DANNY

What about Zoe?

DANNY and his team head out...

TOM

COBRA have cleared the way for the SAS. Hopefully Zoe will keep her head down when they go in.

(beat)

This is a strictly need to know operation. We don't want anyone to find out what that bank really does. Is that clear?

It is.

INT. TURKISH EMBASSY - DINING ROOM - DAY 1. 1524

LEYLA faces SELIN.

LEYLA

(getting angry)

Chalak was seven when our parents were

imprisoned because they dared to ask for a
free Kurdish state.

SELIN

(somehow finding the courage)
Many Turks are on your side. Even the
government is becoming less hard-lined.

LEYLA

PR!

SELIN

No, not just PR. This is only going to give
more ammunition to your opponents.

LEYLA

Ammunition like the mustard gas that
massacred thousands of Kurds in Iraq.

SELIN

The West went to war with Saddam.

LEYLA

But they soon forgot about us when they
regained control of the oil fields.

LEYLA struts around getting angry.

LEYLA (CONT'D)

We have to be prepared to die to make them
remember.

CLOSE ON: ZOE, as the telephone starts ringing.

INT. MI5 SURVEILLANCE VAN - DAY 1. 1525

TOM on phone - COLIN watching.

INTERCUT BETWEEN SURVEILLANCE VAN AND EMBASSY DINING
ROOM.

TOM

You wanted to speak to me?

LEYLA

I believe I have something you want? The
Turkish Government definitely has something
we want. So, the Turkish government will free
the Kurdish prisoners in exchange for the
lives of our prisoners.

TOM reading from notes.

TOM

We're in contact with the Turkish Government.
We're doing all we can. All this is going to
take time to sort.

INT. TURKISH EMBASSY - DINING ROOM - DAY 1.
1526(CONTINUOUS)

LEYLA

You mean time enough so you can assess the
easiest way of killing us.

TOM

Time to at least present options to the
Turkish government. You have the world's
attention, why rush it?

- SILENCE -

TOM (CONT'D)

Is there anything you need?

TOM looks at monitors - MARSHA reporting live -

LEYLA (V.O.)

Trojan horse, isn't that what you call it?
Send supplies in, attached with bugging
devices? No thank you.

TOM

We can do that, we can also do pizzas, with
just the classic toppings.

LEYLA

30 minutes or your colleague will be the
first to die!

Line goes dead as we...

TOM transfixed by a newsreader on one of the monitors -

MALCOLM

Excellent. That went rather well didn't it?

Moves over to COLIN.

TOM

If we could get hold of footage of the
Kurdish prisoners. Could you make it look

like they were being freed?

COLIN

If I had a week and some of George Lucas's
people, maybe.

TOM

Just have to make it look believable...

TOM picks up the telephone...

EXT. 48 EMBASSY ROAD - DAY 1. 1528

DANNY and his team stand on the staircase.

DANNY

(Into radio)

Charlie one this is Alpha team. We have
absolutely no way in. The roof's blocked and
the street is out. I say we wait.

TOM (V.O.)

Wait? Alpha get your team in there, now.

DANNY

What about the Embassy?

INT. THAMES HOUSE - HARRY'S OFFICE - DAY 1. 1530

HARRY on speaker phone.

TOM (V/O)

Harry. Alpha team has no way in, which means
Marks and his team have no way out. If we go
in all hell will break loose. How will we
explain this one away?

TESSA enters -

HARRY

I didn't say come in, did I say come in? Did
I?

TESSA strides in, places maps on table.

TESSA

Maps of the War Room tunnel system underneath
the embassy road. Secret services built them
in World War Two. They link all the houses in
the street.

HARRY looks down at maps -

HARRY
You hear that? Get Danny down there.

He hangs up.

HARRY (CONT'D)
Thank you.

TESSA. Yeah Baby! - she smiles back at HARRY.

INT. MI5 BANK - MAIN OFFICE - DAY 1. 1531

SAM, VICTOR and LEVI set watches. SAM takes out mobile -

INT. MARKS' RENTED FLAT - DAY 1. 1531 (CONTINUOUS)

Dimly lit room - MARKS in front of his laptop. His mobile rings -

MARKS
You in?

MARKS has his bank account on screen - - a Swiss Bank Account with zero credit - MARKS takes out the Psion and calls up a list of numbers -

INT. MI5 BANK - MAIN OFFICE - DAY 1. 1531 (CONTINUOUS)

SAM in front of computer screen -

SAM
We're in!

SAM is being watched over by VICTOR, who keeps looking back at LEVI keeping window watch.

MARKS (V.O.)
The Swift Codes. Oscar, Sierra, Foxtrot,
Seven, Seven, Four...

SAM
Oh yes!

CLOSE ON - computer screen. Hundreds of names suddenly appear -

SAM (CONT'D)
You beauty.

JOHNNY

Delta, Foxtrot, Bravo, Three, nine, zero,
five...

Another list of accounts and names appear...

INT. 48 EMBASSY ROAD - BASEMENT - DAY 1. 1538

DANNY and his team power down basement -
Corridor ends.

DANNY

(Into radio)

It's a bloody maze down here, Charlie one.

TOM (V.O.)

There should be a small doorway on the
lefthand side..

INT. MI5 SURVEILLANCE VAN. DAY 1. 1538 (CONTINUOUS)

TOM studies the tunnel blueprints on a monitor and guides
them...

TOM

Take it...

INT. MARKS' RENTED FLAT - DAY 1. 1539 (CONTINUOUS)

JOHNNY on his computer -

SAM (V.O.)

Johnny Marks, you are the man! How much do
you want?

JOHNNY can hear TARA sobbing in the bathroom.

JOHNNY

Transfer fifteen million into my account,
then download and mail over the names.

On computer screen - £1,000 credit, gradually increasing.
Turns on TARA.

JOHNNY (CONT'D)

(almost to himself)
Daddy does love you.

INT. EMBASSY ROAD, WAR ROOM TUNNELS - DAY 1. 1541

DANNY and his team running through tunnels.

INT. MI5 SURVEILLANCE TRUCK - DAY 1. 1542

COLIN turns from his monitor, to TOM.

COLIN

Tom, footage of the prisoners being freed.

TOM

Good.

COLIN

It's buffering up now, and we have got...

CLOSE ON: computer screen - prisoners being moved out of prison...

TOM

The Embassy is supplied with cable; we can get the cable company to feed this in from the street box.

COLIN

And if they do have someone on the outside?

TOM

Hopefully they haven't got cable yet.

TOM disappears out of the van.

EXT. TURKISH EMBASSY - BALCONY - DAY 1. 1543

OZAN looking ever worse - pale and ill - Struggling to breathe - Wants to move but can't...

INT. TURKISH EMBASSY - DINING ROOM - DAY 1.
1543(CONTINUOUS)

ZOE trying to figure a way out...

SONAY emotionally drained.

SELIN just wants to be with her husband.

LEYLA checks her watch -

INT. EMBASSY ROAD, WAR ROOM TUNNELS - DAY 1. 1544

DANNY's team have run into an iron door - TECH 1 takes a blow torch out -

DANNY

(Into radio)

Charlie one. We're there.

INT. MARKS' RENTED FLAT - DAY 1. 1546

MARKS watches coolly, as the money slowly transfers into his account.

CLOSE ON: computer screen - Information Download Complete
-

SAM (V.O.)
We've got it!

MARKS
Now transfer that list of names and addresses.

SAM (V.O.)
That's going to take time. We should get out of here.

MARKS
Do it.

INT. MARKS' RENTED FLAT - DAY 1. 1553

MARKS' computer still showing download. MARKS finishes packing his bag -

Goes into bathroom - Pulls out knife -

TARA begins to panic - Screams as we...

INT. MI5 SURVEILLANCE VAN - DAY 1. 1554

TOM waiting on radio silence.

TOM
(Into radio)
Alpha 1? Come back..

INT. MI5 BANK - STAIRWAY - DAY 1. 1554 (CONTINUOUS)

DANNY and his team make it through the door, onto a stairway leading up from basement -

DANNY
(Whispers into radio)
We're in.

INT. MI5 SURVEILLANCE VAN - DAY 1. 1554 (CONTINUOUS)

TOM
(Into radio)
OK, locate the targets.

Phone rings.

LEYLA (V.O.)
The Ambassador, he is unwell.

INT. TURKISH EMBASSY - DINING ROOM - DAY 1.
1554(CONTINUOUS)

CHALAK, who has hold of the string, is looking through curtain.

SELIN
Please help him. He is asthmatic! Please, he
needs an inhaler.

CHALAK
Shut up woman!

LEYLA shoots a withering look at CHALAK.

TOM (V.O.)
If anything happens to him, the Turkish will
give us nothing. Let us bring over the
medication he needs. No one needs to come in,
you just have to take it and give it to him.

LEYLA
You will bring the medication, no one else.

LEYLA hangs up - finds ZOE's eyes -

LEYLA (CONT'D)
(To SELAMET and EBRU)
Go and check on them upstairs. Tell them they
may now have to earn their money.

SELIN looking distressed -

SELAMET and EBRU race out of room.

INT. 48 EMBASSY ROAD - DAY 1. 1555

SAS on other side of wall are gearing up to go in...

INT. THAMES HOUSE - THE GRID - DAY 1. 1557

HARRY on phone.

HARRY
(Into phone)
Straight exchange - no heroics, OK?

INT. MI5 SURVEILLANCE VAN - DAY 1. 1557 (CONTINUOUS)

TOM putting on bullet-proof jacket -

TOM
(into headset)
Of course.

INT. MARKS' RENTED FLAT - DAY 1. 1558

The download is almost complete on JOHNNY'S monitor.

INT. MI5 BANK - MAIN OFFICE - DAY 1. 1559

SAM, VICTOR and LEVI preparing to leave, as the download is almost complete.

INT. MI5 BANK - STAIRSWAY - DAY 1. 1600

DANNY and his team run up the stairs.

INT. TURKISH EMBASSY - UPSTAIRS' ROOMS - DAY 1. 1601

SELAMET and EBRU searching empty rooms. Close on their faces, as they realise they've been betrayed.

EXT. EMBASSY ROAD - DAY 1. 1602

TOM striding down middle of street - past -

COLIN with his laptop - and the cable guy linking into street cable access box -

On TOM walks -

S019 MEN pointing sniper rifles from behind walls - hedges...

TOM can now see the Ambassador on the balcony as we...

INT. TURKISH EMBASSY - DINING ROOM - DAY 1.
1602(CONTINUOUS)

CHALAK pulls ZOE away from wall and over to LEYLA, who waits at exit door -

LEYLA

The lives of the people in this room rest on you. If you try anything, Ambassador Cozar will not require his medication... and Chalak here will be only too happy to make sure you join him.

SAKAR holding cord... Looks slightly nervous.

CHALAK escorts ZOE out of the room...

EXT. EMBASSY - ENTRANCE - DAY 1. 1604

TOM strides up to main door -

Door opens - TOM can make out CHALAK's feet behind door and the butt of his AK47 in ZOE's back.

TOM

How you doing?

ZOE

Been better.

CHALAK

The medicine!

TOM's eyes look deep into ZOE's....

INT. MI5 SURVEILLANCE VAN - DAY 1. 1604 (CONTINUOUS)

COLIN

We're ready to go.

COLIN nods to MALCOLM who picks up phone -

INT. MARKS' RENTED FLAT - DAY 1. 1605

The download is 99% complete.

We pan down onto street below...

INT. MI5 SURVEILLANCE VAN - DAY 1. 1605 (CONTINUOUS)

MALCOLM watching the TV monitor -

NEWSREADER

Tensions are running high at the Turkish

Embassy as we await the outcome of this...
(Stops talking - grabs her ear piece)
I'm getting reports that the Turkish
Government are making arrangements for the
release of some of their prisoners. Any
moment now we will go live to Ankara.

EXT. TURKISH EMBASSY - ENTRANCE - DAY 1. 1605
(CONTINUOUS)

TOM hands over the inhaler to ZOE.
Phone ringing in background...

TOM looks deep into ZOE's eyes...

INT. TURKISH EMBASSY - DINING ROOM - DAY 1. 1606

LEYLA picks up phone - indicates to one of her men....

LEYLA
Channel one.
(Shouts)
Chalak? Hurry!

INT. TURKISH EMBASSY - DINING ROOM - DAY 1.
1606 (CONTINUOUS)

BBC News 24 is live on the TV.

NEWSREADER (ON TV)
We are getting reports that the Turkish are
releasing the Kurdish prisoners for release.
Pejan Bakuri, Zana Bakuri, Niyal Okcus and
Shivan Izmir are among those being freed.

SELAMET and EBRU rush in... They look at Leyla and shrug.

CHALAK
(Kurdish)
They are gone? They have left us...

LEYLA watches as suddenly prison gates open. SAKAR is
overjoyed...

SAKAR
(Kurdish)
There, is that my father? They are releasing
my father?

LEYLA on her mobile...

INT. MARKS' RENTED FLAT - DAY 1. 1607 (CONTINUOUS)

INTERCUT BETWEEN LEYLA AND JOHNNY ON HIS MOBILE.

LEYLA

(In Kurdish)

They are freeing the prisoners. John? Your men, where are they? They have left us. You said they would be here to protect us.

JOHNNY

(Kurdish)

My men are out.

LEYLA

(Realising, Kurdish)

We trusted you.

JOHNNY

(Kurdish)

Goodbye Leyla.

The download is complete. MARKS pops out the disk, puts it in his pocket and hangs up.

INT. TURKISH EMBASSY - DINING ROOM - DAY 1.
1607 (CONTINUOUS)

LEYLA. Stunned.

SAKAR lets go of the cord at seeing the prisoners walk out prison gates - LEYLA hasn't noticed, but SAS men on the next balcony have...

EXT. MI5 BANK - MAIN OFFICE - DAY 1. 1607 (CONTINUOUS)

DANNY and his team rush through the building. They run into the room where SAM and his men are.

VICTOR fires!! BLAM! BLAM! BLAM!

Gunfire echoes down the street -

EXT. TURKISH EMBASSY - ENTRANCE - DAY 1. 1607
(CONTINUOUS)

Hearing gunfire, TOM grabs ZOE from doorway....

LEYLA (V.O.)

(Shouts)

Chalak!

TOM pulls her round as CHALAK comes into doorway - fires his gun into TOM's back -

Sniper picks out CHALAK -

Bullet rips into his forehead... His eyes wide with surprise.

EXT./INT. TURKISH EMBASSY - DINING ROOM - DAY 1. 1608

SAS run along the balcony, de-fuse OZAN, and storm into the dining room through the windows.

LEYLA is stunned. As the SAS enter, she looks around to her comrades, holds up her hands and closes her eyes.

INT. MI5 BANK - MAIN OFFICE - DAY 1. 1610

VICTOR and LEVI lie wounded, with guns trained on them. DANNY stands over SAM, who is cuffed and lying face down.

DANNY

Where is Marks! Where is Johnny Marks?

SAM just looks at him.

EXT. TURKISH EMBASSY - ENTRANCE - DAY 1. 1612

TOM sucking in air.

ZOE

Shit! Oh Shit!

ZOE rips away TOM's flack jacket - Bullet has gone through and torn into TOM's back -

Past them the Kurds are led away in handcuffs.

ZOE looks up long enough to catch LEYLA's eye.

LEYLA

What we have done today will never be forgotten. My brother's name will not be forgotten. What will you be remembered for?
You don't exist, do you, Emily?

Then ZOE's attention returns to TOM.

INT. MARKS' RENTED FLAT. DAY 1. 1625

The police rush in, to find TARA, still tied up, but alive and well.

INT. THAMES HOUSE - HARRY'S OFFICE - DAY 1. 1628

HARRY picks up the phone and dials a number.

HARRY
(into phone)
She's OK.

INT. NEW ZEALAND HOUSE - TERRACE ROOM - DAY 1. 1629

ROGER on his mobile, relief all over his face. He ends the call. Out on ROGER's reaction.

INT. TESSA'S APARTMENT - NIGHT 1. 2215

Sound of doors unlocking, then an alarm being disarmed.

LIGHTS ON

TESSA hangs up keys on the hook. Locks the doors behind her. Goes to the bathroom. Has a pee -- Comes back into the lounge -- Turns the kitchen light on -- Opens the fridge -- Puts the kettle on and...

FUCK ME!

JOHNNY sitting in armchair...

And TESSA's just double bolted her own front door.

INT. TESSA'S APARTMENT - NIGHT 1. 2217

JOHNNY rises -

JOHNNY
I'd always imagined you'd be married.

Closes in on TESSA.

JOHNNY (CONT'D)
Living in Surrey with three kids, a Labrador.
BMW parked in the driveway.

TESSA
Quite something to pull this off. Must have

taken some serious planning.

JOHNNY

At the very least Head of the Agency.

Moving in for the kill.

TESSA

How much will you get? How much are all those agents' lives worth? Jesus, you really don't give a shit do you.

JOHNNY

(Concerned)

What happened, Tess? What happened to the dreams, the ambition?

He's a breath away.

TESSA

You know they'll hunt you down for this.

INT./EXT. ZOE'S CAR/TOM'S STREET - NIGHT 1. 2218

We're back in TOM's street. Only now there are no lights on in TOM's house.

DANNY and ZOE sitting in front seats. Both totally spent.

ZOE checks ragged image in the mirror..

ZOE

Definitely more me. Wouldn't you say?

DANNY

I thought you looked stunning in that dress.

ZOE. Wow.

TOM, from the backseat, watches the warm light from his house shining out.

ZOE

What you going to tell her?

TOM

I don't know, but I wish I hadn't turned down the painkiller. It might have taken the edge off of telling her the truth.

DANNY
Steady.

TOM exits car. DANNY looks over at ZOE. Her hair's a mess. TOM's blood on her dress and she still looks stunning.

ZOE manages a smile as TOM limps off towards his house.

INT. TESSA'S APARTMENT - NIGHT 1. 2219

JOHNNY and TESSA. Almost nose to nose.

JOHNNY
You deserve so much more than this. You were hungry. Why?

TESSA
You have the money, don't sell the names as well.

JOHNNY
What happened?

TESSA searching JOHNNY's eyes.

TESSA
You really want to know? I was pregnant.

First time JOHNNY has looked surprised all night. He checked the room, the photos, there were definitely no kids.

TESSA (CONT'D)
Found out -- a few weeks after they discovered your body. I let it grow in me -- and-- I've never felt so whole since.
(Lets it sit on him)
I had your life, in me.

JOHNNY is dumbstruck. More information than he can handle.

TESSA (CONT'D)
After just five months, like you, she left me.

JOHNNY
She.

TESSA
(Killing memories)
A girl. That's twice you broke my heart.

Tears build in TESSA's eyes. JOHNNY moves in to hold her.
TESSA fighting back the tears. A gentle hand greets
TESSA's tear.

PHONE RINGS - TESSA answers it -

TESSA (CONT'D)
It's for you.

JOHNNY
Come with me.

JOHNNY moves to the phone - Answers it - Looks out window
-

- JOHNNY'S POV: Street swarming with police - HARRY
Standing with an army of agents -

HARRY
Long time, Marks.

JOHNNY replaces handset - turns to TESSA.

JOHNNY
Did you give her a name?

TESSA
Yes.

JOHNNY makes his way out -

TESSA Stands at window...

EXT. TESSA'S STREET - NIGHT 1. 2223

JOHNNY and HARRY in middle of the street.

Blues and twos surround them.

HARRY
Outstanding effort.

HARRY holds out his hand.

JOHNNY
I'm not done yet. You see, you created me.
You trained and manipulated me, just like the

west manipulates entire countries, and then acts so shocked when they turn round and rip off the hand that fed them.

HARRY

(Bored)

Who was in the car?

JOHNNY

My brother.

(Whispers)

Your people killed the wrong man.

HARRY

I really don't know what you're talking about.

JOHNNY

Three thousand agents' names and addresses. All of them out there trying to affect the course of world events. Why? Because this tiny island can't stop trying to punch above it's own weight.

HARRY

Did you really believe you could get away with this?

JOHNNY

I already have. I've got a lot of money, Harry, and all of it is yours. You know the part I'm really going to miss?

(-BEAT-)

The part where you have to try and explain away fifteen million pounds.

HARRY

You and I both know you are not going to walk away from this.

JOHNNY

How much are three thousand agents' lives worth to you? You willing to sacrifice all those people, for just little old me.

HARRY's smug grin slides slowly off his face.

JOHNNY (CONT'D)

I walk. You get the names.

HARRY

How can I trust you?

JOHNNY

Because I have never broken my word.

HARRY smiles politely - then steps aside -- Johnny strides past - HARRY grabs him.

HARRY

Neither have I. Know this. I always do my own dirty work.

HARRY has just confessed to killing JOHNNY's brother.

HARRY (CONT'D)

If one of those names is ever revealed I will not make the same mistake again.

Johnny strides off...

INT. TESSA'S APARTMENT - NIGHT 1. 2224

TESSA at window.

JOHNNY and HARRY face to face in street below...

TESSA looks down and sees a floppy disk in the centre of the coffee table, picks it up - looks back to see if he has gone...

JOHNNY MARKS has gone...

INT. TOM'S HOUSE - LOUNGE - NIGHT 1. 2225

Painfully, TOM takes a seat - pours himself a glass of wine - Then becomes aware there is someone in the room.

Maisie is half asleep. She walks over to the dining room table and scoops up present and card then waddles over to Tom and places the card and present on his lap. She sits by his side, snuggling into him. Instantly she is asleep. Gently he strokes her head.

Ellie is in the doorway - watching -

ELLIE

You fixed it then.

TOM
Kind of.

ELLIE holds out her hand.

ELLIE
My mother always said, everything looks
better in the morning.

A smile shared.

TOM
I hope she's right.

THE END