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1 INT. KINDERGARTEN. LONDON. CLASSROOM - DAY 1. 1000 1

A madhouse. Four year old KIDS, out of control, playing and fighting noisily, running circles around their TEACHER, a tormented girl of around 25, who's struggling to calm them down.

TEACHER

No, Gracie, don't do that - Graham!
Let go of him, I said LET GO!

The HEADMISTRESS steps into the fray.

HEADMISTRESS

Everything alright?

TEACHER

Yes. Sort of. I'm sorry, I've just got the worst headache and the little buggers ...

HEADMISTRESS

(been there, done that)
They know just when to strike. Sometimes I think it's not lice we should be looking for but three little sixes.

(beat)

I'll deal with them, why don't you go take some paracetamol and get some fresh air. You know where the first aid box is.

*

TEACHER

Yes. Thanks.

2 INT. KINDERGARTEN, LONDON. CLOAKROOM - DAY 1. 1003 2

The teacher reaches into the cabinet for a bottle of PARACETAMOL. She opens it - it's got a tamper proof foil, a new bottle - she peels it off and pops two pills with some water.

As she swallows them, she kind of tastes something different - but then shrugs it off and puts the bottle back.

3 INT. KINDERGARTEN, LONDON. CLASSROOM - DAY 1. 1030 3

The teacher walks into the classroom to find the kids all sitting on the floor, listening to the headmistress who's reading them a story.

HEADMISTRESS

Feeling better?

The teacher stands in the doorway for a beat, looking unsettled. Not sure what she's feeling.

(CONTINUED)

CONTINUED:

TEACHER
Sort of. I'll be fine.

The kids are all staring at her. She just stands there, holding on to the door, looking dazed.

HER POV: it goes all swirly, double vision.

The headmistress senses something wrong and gets up, goes to her.

HEADMISTRESS
Maybe you should sit down.

TEACHER
No, I'm fine, honestly ...

And then it hits her, she suddenly goes into convulsions, jerking violently before collapsing onto the floor, coughing up blood, the kids shrieking and jumping back in horror.

4 EXT. LONDON STREET - DAY 1. 1050 4

An ambulance speeds past, siren blaring.

5 INT. KINDERGARTEN. LONDON. CORRIDOR - DAY 1. 1110 5 *

A trolley carrying the teacher is rushed through the school, TWO PARAMEDICS rushing and talking with the headmistress. *

PARAMEDIC
Medical history? Is she diabetic? *

Epileptic? *

HEADMISTRESS
No. Not that I'm aware of. We'd know ... She just said she had a headache. *

PARAMEDIC
(studies bottle of pills) *

The bottle's almost full. It can't be an OD. *

(to Headmistress) *

Okay, I need you to call anyone who might ... *

The teacher suddenly starts convulsing violently - then she stills. *

The paramedic hands the bottle to the headmistress and dives in. He quickly takes her pulse in her neck. *

PARAMEDIC (cont'd) *

She's arrested. Get me the atropine ... *

CONTINUED:

(as he pulls out whining
defibrillator paddles -
they are charged)
Charging to 200. Stand clear.

*
*
*
*

And with the jolt we SMASH CUT to the ...

TITLES

6

INT. DANNY'S FLAT. LIVING ROOM - DAY 2. 0700

6

DANNY, bleary eyed like he's just woken up, emerges from the bedroom area and plods into the kitchen. The flat is eerily quiet.

He flicks on the kettle which boils up noisily, and reaches for a mug, then for a jar of coffee. The jar's empty. He frowns and rummages through the cabinet for a replacement. All he can come up with is a box of Camomile herbal tea.

He stares wistfully at the box for a beat: it was Zoe's. He shrugs and takes out a bag and sniffs it dubiously before putting it into a cup of water.

He moves to the counter, sits down, alone with his cup. The silence is deafening. He reaches for the remote and switches on the TV. It's the morning news.

NEWSREADER

... died this morning, bringing the
number of paracetamol related
deaths to seven, with eleven more
victims still listed in serious
condition across the country ...

But Danny's not really listening. His mind is elsewhere.

HIS POV: on the TV is a framed picture of him and Zoe in happier times.

He stares at it.

CLOSE on ZOE's face ...

7

INT. ADAM AND FIONA'S FLAT. BEDROOM - DAY 2. 0701

7

No personal touches on show - it's rented and has that cold, light wood, temporary feel to it. ADAM's talking on the phone while watching the same newscast as Danny.

NEWSREADER (O.S.)

... including two children aged
seven and nine.

(CONTINUED)

CONTINUED:

The health secretary made a urgent plea this morning for everyone to avoid taking any form of paracetamol while this matter is being investigated, while manufacturers have issued statements assuring the public that ...

ADAM

(into phone, worried)

I know, I just thought ... Yes, of course, I realise you do read the newspapers ... I can imagine you have ... okay, very good. Thank you.

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*
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*
*

He hangs up as FIONA comes in from the bathroom, all decked out in a smart outfit, hair and make-up done. She packs her make-up pouch into a small suitcase.

FIONA

Feel better?

*
*

ADAM

(annoyed by the call)

He's already told all the teachers and cleared any pills from the school's infirmary.

*
*
*
*
*

FIONA

See?

*
*

ADAM

So I wanted to make sure my son was safe. What's wrong with that?

*
*
*

Adam takes on last glance at the TV before muting it. He looks into the case and pulls out a killer swimsuit.

*
*

ADAM (cont'd)

Hmm. I see you're bringing out the big guns.

FIONA

Shock and awe. Works every time.

*

ADAM

So what is it? Spain? Morocco?

FIONA

Not even close.

ADAM

(holds up an sunscreen bottle)

But you're going to have a tan when you get back.

(CONTINUED)

CONTINUED: (2)

FIONA

Maybe.

(beat)

Then again, even three stars in the Alps now have indoor pools.

ADAM

(thwarted)

Damn.

Goes up to him, hands snaking around him, mouth inches from his.

FIONA

At least I'll be able to call you.

(suggestive)

Late.

ADAM

How late? How many time zones are we talking about?

FIONA

Less than twenty.

ADAM

(gives up, chucks the bottle back into the open case)

Will you be back on Saturday?

She shoots him a look like 'give up already'.

ADAM (cont'd)

I promised Wes we'd take him to the Science Museum, remember? It's the last weekend of the Space show, he's dying to see it.

FIONA

You might have to take him on your own.

ADAM

It would be great if we were both there for it. We haven't done anything together with him for ages.

FIONA

I know ... Look, I'll try, I really will, but you know what it's like.

Adam just nods. She can tell there's something on his mind.

(CONTINUED)

CONTINUED: (3)

FIONA (CONT'D) (cont'd)

What?

(beat, gets it)

He'll be fine, Adam. It's not as if he isn't used to it. And it's a great school, he loves it there.

ADAM

I know he does, but ... He's going to be eight in two months. He's going to start asking questions.

FIONA

And I'm sure you can explain things to him ... the basics anyway. He doesn't need to hear the more advanced stuff from me yet.

ADAM

I'm talking about us. About why we're never here.

FIONA

You mean why I'm never here.

ADAM

Well ...

FIONA

I miss him too, you know. All the time. But we chose this life. And what we're doing matters. Even to Wes ... In the long run.

ADAM

I know, I know ...

FIONA

I'm getting worried about this new posting of yours. It's almost as if you like staying put.

ADAM

I just like the idea of being there for him. In the flesh.

FIONA

At least he's got one of us looking out for him. That's more than I ever had.

ADAM

And look how well you turned out.

(beat)

What do you think?

(CONTINUED)

CONTINUED: (4)

I mean, aren't you curious to know what it would be like? To actually live together, like a real family.

FIONA

A real family ... please. My own son doesn't even know Fiona isn't my real name. *

ADAM

Hardly anyone outside Damascus does. That's for your own protection. And his.

FIONA

(closes in on him)

Come on, Adam. That's not what we were made for. That's for the others. You and me, we're ... we need more than that, don't we?

Adam nods. She studies him. This is new: he really doesn't seem convinced. Not any more ...

He leaves the room. Fiona watches him go, having second thoughts herself. *

8 **INT. THAMES HOUSE. THE GRID - DAY 2. 0800**

8

DANNY walks in, heads for his desk. RUTH notices, watches him, glances at SAM who's also watching him with a heavy heart. They know how much he's missing her.

He doesn't acknowledge them and reaches his desk. Before sitting down, he glances at Zoe's workstation with angry eyes: it's been meticulously cleared.

Ruth gets up to talk to him, but before she reaches him, Adam rushes by, heading for the conference room.

ADAM

(to them all)

Conference room. Now.

9 **INT. THAMES HOUSE. MEETING ROOM - DAY 2. 0810**

9

CLOSE ON THE SCREEN: A blow-up of a letter, with crude Arabic handwriting below a photocopied HEADLINE from a newspaper stating "PILLS WITHDRAWN IN SAFETY ALERT AFTER DEATHS".

HARRY

This was faxed in an hour ago.

PULL BACK to find Harry, Adam, Danny, Ruth, Malcolm and Sam sitting in. Each has a copy of the letter.

(CONTINUED)

CONTINUED:

HARRY (cont'd)

Everything else can wait. We've now got nine people dead after taking the most harmless and commonly used medicine in the country.

RUTH

I thought it was a manufacturing cock-up.

HARRY

That's a story we're encouraging. The pills were tampered with intentionally, and this letter unfortunately scuppers any theories of corporate blackmail, which was the Met's first port of call.

SAM

Tampered?

MALCOLM

The pills were laced with a little extra ingredient. Menazorphine. In a rather potent dose, I'm afraid. The combination was lethal. It's like drinking acid.

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*
*
*
*

HARRY

We need to look at this as a potential act of domestic terrorism and the clock is running on this one, I don't need to tell you how pervasive this already is.

SAM

I know I've already thrown out all my pills, and it's not the best time of month for me to do that, I can tell you that much.

They all fix her. She shrinks back, realising she probably shouldn't have said as much.

Ruth is studying the note.

RUTH

This saying.

(straining to read Arabic)

"As the walls crumble down, so the hawks will feast on the carcasses of the infidel."

HARRY

What about it?

(CONTINUED)

CONTINUED: (2)

RUTH

It sounds more like a calling card than a statement after the fact.

(beat, looks up with realisation)

They're not finished.

HARRY

We should be so lucky.

SAM

(points to a swirl of calligraphy at bottom of letter)

What's this thing down here?

RUTH

It's a signature.

(takes a beat to read it)

'Al Saa'iqā'. It means thunderclap.

(quick beat, thinks about it)

Haven't come across them before.

ADAM

The anthrax letters in the US - they also contained crude threats suggesting Islamic terrorists which ultimately proved to be a red herring. As we all know, their most likely suspect is one of their own scientists. This could be the same thing.

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HARRY

That's what we need to find out. In no uncertain terms. I need to know if they're real, if they actually did this, and how it was done. Ruth?

RUTH

(re: fax)

It won't be easy to authenticate. A lot of cells like this 'Al Saa'iqā' work independently. I'll look into the wording, see if they've popped up before.

*
*

ADAM

Something like this has to have an insider to make it happen. We need to go over employee lists, recent firings, anyone with a grudge against the manufacturer.

(CONTINUED)

CONTINUED: (3)

SAM

(studying report)
Pharmavor ... I think they're
involved in some big controversy
because of their AIDS drugs pricing
policy.

*
*
*

ADAM

Good, work it with Ruth.

Which delights her.

HARRY

I don't need to tell you all that
for the time being, this is
strictly need to know. Until we
know what we're dealing with, we're
sticking with the official line.

RUTH

And let their share price be
damned.

HARRY

Better a few pharmaceutical share
prices suffer than start a mass
panic.

He looks at Danny, who hasn't said a word.

HARRY (cont'd)

Danny? You're unusually taciturn.
Any thoughts?

DANNY

No, I think you've pretty much
covered all the angles.

HARRY

(not exactly thrilled with
his contribution)
How very gracious of you.

He's about to go further when the speakerphone beeps. Harry
angrily answers it.

HARRY (cont'd)

What is it?

ASSISTANT'S VOICE (O.S.)

I'm sorry, sir. There's a call for
you.

HARRY

I do get them occasionally.
They've been known to wait.

(CONTINUED)

CONTINUED: (4)

ASSISTANT'S VOICE (O.S.)
Not this one, sir.

Harry looks at it, puzzled and annoyed. *

HARRY
(sardonic)
By all means, then.

A few clicks and another voice comes on.

OTHER ASSISTANT'S VOICE (O.S.)
Mr Pearce? Please hold for the
Security and Intelligence
Co-ordinator. *

OFF HARRY: not thrilled, reaching for the handset, gesturing
for the others to clear the room. *

HARRY
Just what we need. Another useless
bureaucrat. When will the
government learn they don't need to
replicate every mindless position
the Yanks and the Tories come up
with? *

10 INT. THAMES HOUSE. CORRIDOR - DAY 2. 0815

10

As Danny walks back to The Grid, Ruth sidles up to him.

RUTH
Hey.

He glances at her, but doesn't answer.

RUTH (CONT'D) (cont'd)
How are you?

DANNY
It's sweet of you to ask. You
know, that's what I love about this
business. People care. Everybody
just looks out for everybody else
in such an amazing way, it just ...
it just warms me up inside.

RUTH
Danny, I know it's hard. I miss
her too, we all do.

(CONTINUED)

CONTINUED:

I just want you to know I'm here
for you, if you ever need, you
know, to talk.

DANNY

Thanks, but I think the less said
around this place, the better.

(beat)

You never know when it could come
back and bite you on the arse.

Which throws Ruth.

11

EXT. EMBANKMENT - DAY 2. 1100

11

Harry walks with a cool headed GUY FACER, the **Security and Intelligence Co-ordinator**. He's younger than Harry, newly appointed to a newly created post, and hugely ambitious.

*
*

HARRY

(incensed)

But we're nowhere near
authenticating the letter.

GUY

It doesn't matter. We're releasing
it this afternoon.

HARRY

That's ludicrous, it's
irresponsible. More than that ...
it's borderline criminal.

GUY

Recent statements from Al Qaeda
have referred to them targeting
financial and infrastructure damage
rather than physical damage,
haven't they?

HARRY

Yes, but ...

GUY

(interrupting)

We're releasing it, Harry.

HARRY

Look, right now people are wary of
taking medication but that's where
it stops. Telling them their pills
are being fiddled with by faceless
terrorists and you raise the dread
to a whole new level ... what's
next? Milk? Water? To say
nothing of potentially triggering
another round of racial violence.

(CONTINUED)

CONTINUED:

GUY

(interrupting, final)
We need it.

HARRY

(takes a breath, knows he
can't stop it from
happening; cynical)
Of course you do.

GUY

Don't get me wrong, Harry. The PM
believes this to be an act of
terrorism. Which it undoubtedly
is.

HARRY

I think we'd all be on safer ground
if people acted more on evidence
than on belief. Especially where
others' lives are concerned,
wouldn't you say?

GUY

I can see you'll be at the polling
station bright and early.

HARRY

What's next? Are muggings going to
be brought under this mythical
"terrorism" umbrella of yours?
People are already scared out
there. There's no need to make
their lives any more fearful.

GUY

And there's no point pouring all
our resources into waging a war
against terrorism if we can't point
our fingers at what it is we're
fighting.

HARRY

Unlike your phantom weapons of mass
destruction.

(beat)

Think it through for a minute.
What if it's not them? What if
it's just some demented crackpot
toiling away in a dingy basement in
Coventry? We'll look like mugs and
you -- you could alienate a lot of
voters -- which I know is something
rather dear to your heart. You'd
know all about this if you'd been
doing your job as far back as, oh,
six months.

(beat, belittling)

(CONTINUED)

CONTINUED: (2)
Just in case you want to read up
about it, you'll find it under
'Madrid'.

GUY
(unruffled and smug)
Just worry about finding these
people, Harry, and leave the spin
to us.

OFF Harry's frustration.

12

INT. THAMES HOUSE. GRID - DAY 2. 1105

12

A small huddle as the team go over their findings.

SAM
I've got three groups who have been
very vocal in their criticism of
Pharmavor and their Aids pricing
thing, but none of them have any
history of violent protest of any
kind.

*

ADAM
What about their employees?

*

RUTH
I went over the Met's reports. No
hits so far. They don't have
anyone working there with so much
as an unpaid parking ticket, no one
with a Middle Eastern background,
no messy layoffs ...

DANNY
No one worth bumping off then.
Shame.

Adam frowns at the comment but doesn't go there.

ADAM
(to Ruth and Sam)
Dig deeper.

RUTH
I did find one thing, though.
(refers to her notes)
The signature on the note. 'Al
Saa'iqah'.

ADAM
Thunderclap.

RUTH
I ran it through our databases as
well as GCHQ's.

(CONTINUED)

CONTINUED:

It's the first time they've ever come up, there's never even been any mention of them in any chatter or comms we've picked up.

DANNY

Maybe it's a typo. Maybe they meant Thunderbirds. Maybe one of the Tracy boys has gone bad.

ADAM

Danny, enough.
(to Ruth)
Go on.

RUTH

I did an online metasearch which also came up blank, but then I came across something in an old book about the Crusades. Back in the twelfth century, they were a small group of ruthless fighters, very devious, sort of like the Sultan's SAS.

ADAM

So our boys are inspired.

RUTH

These groups always take their name from some cause celebre. This one might be more relevant than most.

(beat)

The brains behind 'Al Saa'iqah' was a brilliant war strategist called Ali Hassan Al-Mazboudi. He made his name by taking the more advanced inventions of their enemies, like the catapult for instance, and improving on them before turning back and using them to defeat them.

ADAM

Bring your enemy down using his own technology.

(beat)

Medicine.

RUTH

Exactly.

ADAM

(mulling it over, alarmed)

This is going to get messy. We're going to have to talk to all the pharmaceuticals. Make sure they put everything on hold.

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*

(CONTINUED)

CONTINUED: (2)

Nothing can be allowed to leave
their factories until it's been
checked and double checked ... they
might even have to start scrapping
stocks.

RUTH

My God. We'll be putting a lot of
lives at risk.

ADAM

We don't have much choice, do we?
They're already at risk. We may
have to look at importing drugs
from abroad until we know what
we're dealing with.

(to Danny, motioning to
join him)

Danny?

13

INT. THAMES HOUSE. UNDERGROUND CAR PARK - DAY 2. 1130

13

Adam and Danny walk to their car. The tension between them
is palpable.

ADAM

You want to talk about it?

DANNY

(beat, then:)

Why is everyone so interested in my
wellbeing all of a sudden?

ADAM

Could it have anything to do with
the fact that you've been acting
like a total prat all week?

(beat)

None of us wanted to lose Zoe,
Danny. But that's the business
we're in.

Adam unlocks the car remotely.

ADAM (cont'd)

You want less pain, join an
accountancy firm.

DANNY

(interrupting)

Hey, don't knock accountants,
alright? My father was one.

Danny gets into the car.

ADAM

Sorry.

A beat then Adam gets in the car.

(CONTINUED)

CONTINUED:

ADAM (CONT'D) (cont'd)
Look, did you ever stop to think
that ...

DANNY
(interrupting)
Let's just drop it, alright?
Forget the pep talk and focus on
the task at hand, you know,
defeating the forces of evil and
all that.

ADAM
Fine by me.

They both stare forward. In silence Adam starts the car and
drives off.

14 **INT. PHARMAVOR FACTORY FLOOR - DAY 2. 1230**

14 *

Adam and Danny are walked through a gleaming, high tech pill
production line.

EXECUTIVE
You've got to understand something.
We produce over seven million of
those pills every year, and have
done for over **twenty** years. This
couldn't have happened here at the
factory. What if someone tampered
with them after they were shipped
out?

*

-- and over to a glass fronted COMPUTER CONTROL ROOM where
TECHNICIANS in white coats monitor the process.

ADAM
(shaking his head)
The killer tablets were bought from
widespread locations and came from
different distributors.
(beat)
It happened here.

EXECUTIVE
That's impossible. This factory is
as good as it gets. The production
is completely automated and
computerized, it's monitored 24/7
by a team of technicians who are in
turn supervised and... No one can
tamper with the process without
being spotted, you need
authorization codes and clearance
levels...

(CONTINUED)

CONTINUED:

As he speaks, Adam's looking around - seeing the computer screens, the keyboards.

ADAM
The whole process is controlled by computers?

EXECUTIVE
Yes, of course.

Adam nods, looking grim. Doesn't like the idea. He pulls out his mobile phone. Hits a speed dial key.

ADAM
(into phone)
Colin. We're going to need you here.

15 INT. THAMES HOUSE. THE GRID - DAY 2. 1700 15

Adam and Danny heading for the conference room, past Ruth's desk. Ruth joins them, walks and talks with Adam.

RUTH
This name they're using, 'Al Saa'iqā', it's very peculiar. It's not the kind of reference we've seen before, I mean these people really know their history, they've put a lot of thought into ...

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ADAM
(cutting her off, no time for it)
Not now, Ruth. We've just had two more deaths, in Portsmouth. And it's not the same brand of pills.

*

16 INT. THAMES HOUSE. MEETING ROOM - DAY 2. 1710 16

Harry, Adam, Ruth, Danny, and Sam watch as COLIN takes them through his findings.

COLIN
Pharmavor's production line, the machines that actually combine and compact the ingredients into tablet form, they're not online. And no phone line means no way of hacking into them.

*
*
*

(beat, working it, then to Adam)
However, Adam's theory isn't entirely without merit.

ADAM
Go on.

CONTINUED:

He brings up a SCHEMATIC DISPLAY showing the manufacturer, with other boxes of 'suppliers' with arrows leading into the main box.

COLIN

In most painkillers, the main ingredient is generic, something companies like Pharmavor buy from an outside supplier, in this case, one that also happens to be a major supplier of menazorphine.

*
*
*
*
*
*

ADAM

And the supplier's machine, it's online.

*

COLIN

Yes. Whoever did this simply messed around with the composition of one or two drums.

*

ADAM

Not enough to affect a whole batch.

COLIN

Hardly. The odds are it would pass unnoticed.

DANNY

How stupid is that? Don't they have any firewalls on their systems?

COLIN

They do. Sadly, their servers use a rather popular model of router which is still set to its default password.

DANNY

You mean "Password". And we're supposed to protect these people?

ANGLE on Harry who notes the remark but says nothing.

COLIN

Normally, I wouldn't complain, it's been a great help in letting us into systems we've wanted to sniff around in, but in this case ... rather more unfortunate.

HARRY

Okay, so what you're saying is this wasn't hugely difficult to do.

(CONTINUED)

CONTINUED: (2)

COLIN

No. I'd say intermediate to expert level hacker, but not rocket science.

ADAM

Which should be good news, except that it widens our net. Let's narrow it down some more.

(beat)

Can you track it?

COLIN

The IP address it came from hosts hundreds of users. Maybe this new attack will give us more data.

HARRY

Looks like we have ourselves a whole new gaggle of suspects.

ADAM

Fundamentalist hackers. They want to drag the world back a couple of thousand years, but they don't mind using technology to do it.

(to Ruth, chastised)

The reference to your chap. Al-Mazboudi?

RUTH

(acknowledging his unspoken apology, with him)

It's not about using medicine as a weapon.

ADAM

No. It's about turning every computer in the country into a potential killing machine.

(beat)

Alright, we need to look into all the hackers we know of, any programmers who could have done this. Cross reference for anything even remotely linking any of them to Islamist causes, check their bank accounts, recent travel movements, chat rooms, the works ... I want the bastards who are doing this.

*
*

HARRY

And put out a urgent alert to any other morons out there to change their bloody passwords, will you?

(CONTINUED)

CONTINUED: (3)

They move back to their stations. Harry nods to Adam.

HARRY (cont'd)
Adam. A word.

17

INT. THAMES HOUSE. HARRY'S OFFICE - DAY 2. 1715

17

Adam and Harry.

HARRY
I don't know what to do about him.
He just sits there with that
glazed, cynical look.
(beat)
What about counselling? That seems
to be all the rage nowadays.

*
*

ADAM
He's mourning. It takes time.

HARRY
Time's a luxury we don't have.

ADAM
You owe it to him, Harry.

HARRY
God knows I don't want to lose him
too, but he isn't exactly firing on
all cylinders, is he? And if he
keeps this up...
(beat)
I need to talk to him.

ADAM
I'll do it.

HARRY
I've known him longer, Adam.

ADAM
And I know what he's going through.
(beat)
I've been through it myself.

Harry looks at him, surprised. He nods, acquiescing
reluctantly.

18

EXT. BAR - DAY 2. 1800

18

A few customers including a couple of tourists and a young
couple laughing. Danny sits morosely, alone, nursing a
tumbler of scotch.

*
*
*

Adam materializes and sits next to him.

DANNY
What is this? Are you stalking me?

(CONTINUED)

CONTINUED:

ADAM
Don't flatter yourself. You're not
that attractive.

DANNY
That's not what I hear.

ADAM
Maybe they're just referring to how
beautiful you are on the inside.

A flirtatious WAITRESS comes over. *

WAITRESS
(to Adam)
What can I get you? *

DANNY
(re: Adam)
A restraining order.

She doesn't get it. Adam smiles at her.

ADAM
(re: Danny's drink)
I'll have what he's having. Seems
to be working a treat on him.

WAITRESS
Coming up. *

A quiet beat. Danny just staring ahead. Adam looks at him.

ADAM
Nice place.

DANNY
Used to be.

ADAM
I'm with you. Too many grim faces.

The waitress brings his drink. Adam takes a sip. *

ADAM (cont'd)
We take hits, Danny. And usually
when we lose people, it's because
they've been killed. It's part of
the job. My own wife ... my own
wife is in some godforsaken place
right now, probably flirting with
some homicidal maniac as we speak.
(beat, suddenly
reassessing it)

DANNY
Hey, whatever turns you on ...

(CONTINUED)

CONTINUED: (2)

ADAM

(remembering her words)
It's what we do.

DANNY

(emphatic, low)
Look, I have no problem dying for my country, just as I'm sure Zoe wouldn't either. It's being stabbed in the back by our own people that I didn't sign up for.

ADAM

She did good, Danny. The world is a better place for her having had that scumbag killed. I bet if you asked her, she'd do it again. Even given the price.

(beat)

At least she's still alive. And free.

DANNY

Yeah, I'm sure she's ecstatic.

(beat)

She had a life here, you know? She was going to get married, for God's sake. Now what does she have?

ADAM

(beat. He agrees. Then.)
Did you speak to Will?

DANNY

Yes.

ADAM

How did it go?

DANNY

How do you think?

A beat.

ADAM

Look, Harry didn't expect this to happen ... none of us did. But that's the way it panned out and you're going to have to move on.

DANNY

And as it happens, that's exactly what's been on my mind.

(beat)

Moving on.

Adam looks at him. Gets his drift.

(CONTINUED)

CONTINUED: (3)

ADAM

It's up to you. You've got to decide how much doing this means to you, what you're prepared to do, how far you're prepared to go.

DANNY

(bitterly at Adam)

That was pretty much established on the ferry, don't you think?

A beat. Not one of Adam's fondest memories, coaching someone on their first kill. He gets up, looks him in the eye.

ADAM

I need to know whether you're in or out, Danny.

And he leaves.

19

INT. DANNY'S FLAT. LIVING ROOM - NIGHT 2. 2300

19

Danny walks in to the darkened flat. He flicks on the light. Someone's already there. WILL.

DANNY

Well this is turning into my lucky night. How'd you get in here?

Will holds up a key and puts it down on the dresser.

WILL

She gave it to me, remember.

Danny nods. Walks past him towards the kitchen alcove.

WILL (cont'd)

Where is she, Danny?

DANNY

We've been through this. I can't tell you.

WILL

I want to know. I deserve to know.

DANNY

It's not my decision.

WILL

Oh, and I bet you're all broken up inside about that, aren't you?

DANNY

What's that supposed to mean?

(CONTINUED)

CONTINUED:

WILL
Come on. That whole brooding thing
ever since she and I got together.
That's more than just a friend
looking out for her, isn't it?

Danny doesn't answer him.

WILL (cont'd)
Where is she, Danny?

DANNY
I'll say it slowly so you can
understand, okay? I can't tell
you.

WILL
Can't, or won't?

DANNY
Look, it's not up to me, alright,
this thing's complicated enough
without ...

WILL
(interrupting)
Well forgive me for complicating
the life of the almighty secret
service, but it's my life we're
talking about here.
(beat)
I'm not an idiot. I read the
papers. "Agent X"? Come on. Zoe
disappears at the same time as an
unnamed female MI5 agent is tried
and sent away for **ten** years? *
(beat)
It was her, wasn't it?

DANNY
I can't ...

WILL
TEN BLOODY YEARS, DANNY. It's her,
isn't it? *

DANNY
(a beat, then,
reluctantly)
Yes.

WILL
So where is she?

Danny doesn't answer.

(CONTINUED)

CONTINUED: (2)

WILL (cont'd)

I've done some checking. Wherever it is she's been sent to, she's not there under her own name. If that is her real name.

DANNY

It is. Was.

WILL

I need to talk to her. Just tell me what prison she's in.

DANNY

You need to leave.

WILL

Just tell me where.

Danny grabs him and pushes him towards the door.

DANNY

I can't talk about this, don't you understand? You have to go.

Will shoves him off, they wrestle.

WILL

I'll go to the press. I swear to God ...

DANNY

Fine.

WILL

I'll tell them everything, I'll blow this thing wide open.

DANNY

I don't care!

They shove each other off and let go. The realization of her condition hits Will hard. He slides down to the floor.

WILL

Ten years ... My Zoe ...
(beat)

Just tell me what prison she's in.
I just want to talk to her.

*

Danny sits on the floor, facing Will. A beat.

DANNY

She's not in prison.

WILL

What?

(CONTINUED)

CONTINUED: (3)

DANNY

She... She's not in prison,
alright? They... They fixed it.
I can't tell you any more than
that.

WILL

But ...

DANNY

(interrupting)
Just leave, will you?

Will gets up, heads for the door. Holds it open, turns back
to Danny.

WILL

Talk to them, Danny. Tell them
they've got til tomorrow night to
tell me where she is, otherwise
this thing hits the headlines.

He exits, leaving Danny very alone.

19A

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

19A

*

Sam walks in, looking confused, finds Ruth hurrying to a
meeting.

*

*

SAM

I don't understand it. I tried to
get some cash out and the cashpoint
wouldn't give me any, it's saying
my bank balance is zero which it
definitely isn't, for once.

*

*

*

*

*

*

*

RUTH

(gesturing for her to
follow her to the meeting
room)

You're not the only one.

*

*

*

*

*

20

OMITTED

20

*

21

OMITTED

21

*

22

INT. THAMES HOUSE. MEETING ROOM - DAY 3. 0930

22

*

Bleak. Harry, Adam, Danny, Colin and Ruth watch.

ON THE BIG SCREEN: The news, live - a REPORTER making his
report from outside a bank, a noisy crowd outside.

CONTINUED:

REPORTER (O.S.)
Panicked customers have flooded
into the branches of the bank
across the country after finding
their balances wiped out.

Back in the studio with the NEWSREADER. *

NEWSREADER *
In Westminster this morning. The *
recently appointed Security and *
Intelligence Co-ordinator, Guy *
Facer, faced another trial by fire *
at a hastily arranged press *
conference. *

The report cuts to Facer addressing the cameras. *

GUY (O.S.)
I just want to reassure people out
there that everyone's savings are
safe, nothing's been lost. This is
only a temporary problem. All the
banks in this country, by law, have
many safeguards and back-ups to
ensure no data can ever be
permanently lost. They have hard
drives that are updated every four
hours and stored in multiple
locations across the country.

Harry watches him.

HARRY
He'd be more reassuring if he
didn't look like he was enjoying it
that much.

Sam rushes in.

SAM
Another bank's just been hit. The
word's spreading like wildfire, the
FTSE's already down over four
hundred points.

Harry pounds the mute button.

HARRY
Someone please tell me their
password wasn't still set to
'password'.

Ruth is studying another fax.

CLOSE ON THE FAX: It's similar to the first one, with the
same calligraphic signature.

(CONTINUED)

CONTINUED: (2)

RUTH

'Take away that which the infidels hold dearest, and watch as they turn on each other like rabid dogs.' They've got such a lovely turn of phrase, don't you think?

SAM

But what do they want? They haven't made any demands.

HARRY

Isn't it clear? They want to bankrupt us.

DANNY

They're doing a good job of it.

HARRY

Well it's about time we did ours.
(turns to Colin)
Colin, tell me something uplifting.

COLIN

It's shaping up to be the **driest**
autumn on record.

*
*

Harry glares at him.

HARRY

Do you want to be taken out and shot?

COLIN

(snaps to, nervous)
I've got six teams here working on **tracing the source of the hacking**,
and the National High Tech Crime Unit's got all their programmers on it. **They're sending over a couple of their people to work from here.**

*
*
*

HARRY

Good. Whatever it takes. I just want these **... these technofreaks** stopped.

*
*

The meeting breaks. Everyone leaves - only Danny stays behind. Adam notices and hovers by the door.

DANNY

(to Harry)
I need a minute.

Harry looks at Danny, looks up at Adam and almost imperceptibly give him an 'I'll handle this' look. Adam leaves, closing the door.

23 INT. THAMES HOUSE. CORRIDOR - DAY 3. 0935 23 *

Ruth also noticed.

RUTH
(to Adam re: Danny)
Is he ... (leaving?)

ADAM
I don't know.

24 INT. THAMES HOUSE. MEETING ROOM - DAY 3. 0936 24 *

Harry and Danny.

DANNY
I think he'll do it.

HARRY
He'll be in breach of the Official
Secrets Act. He could go to
prison.

DANNY
I don't think he cares. He really
wants to talk to Zoe.

Harry fumes for a beat.

HARRY
Tell him to go ahead and do it. He
can hold a live press conference
for all I care. But tell him this:
if he does that, if he breaks this
story, all he'll have done is make
damn sure Zoe really does end up in
jail, because that's what would
happen. Is that what he wants?

Danny realizes he's right. Frustrated.

DANNY
Why not tell him?

HARRY
It's for her own safety, Danny.
You can't count on everyone's
discretion. You saw what his
brother did. How many other dodgy
friends and relatives does he have?
Who else is going to jump at making
a few quid when they find out?
What happens if he and Zoe **then**
break up? Can you guarantee he
wouldn't sell the story then?

(beat)
I don't want her to go to prison,
Danny.

(CONTINUED)

CONTINUED:
And if that means she has to find
herself another boyfriend ...

DANNY
They were going to get married,
Harry. She trusts him.

HARRY
It's a human failing she needs to
overcome.

OFF DANNY: it only reconfirms his feelings ...

25

INT. THAMES HOUSE. THE GRID - DAY 3. 1400

25

Ruth, walking with some files, bumps into TWO MEN walking
with Harry. Ruth recognizes one of them, ANDREW FORRESTAL,
good looking if a little shy and bookish, more or less her
age.

RUTH
Andrew? What are you doing here.

ANDREW
Ruth. It's been ages.

RUTH
I wouldn't go that far.

HARRY
I see you two know each other.

ANDREW
I was toiling at GCHQ at the same
time as Ruth.

HARRY
(to answer Ruth's
quizzical look)
Andrew and John are with the
National High Tech Crime Unit.
They're going to help liaise
between Colin's teams and the NHTCU
from here.

*
*
*

Ruth, not minding it at all.

RUTH
Good.

HARRY
(motioning at them to
follow)
This way.

They walk away, Andrew glancing back for an awkward smile at
Ruth.

26

INT. THAMES HOUSE. MEETING ROOM - NIGHT 3. 2100

26 *

Colin, Andrew, John and a team of ANALYSTS are working feverishly, trying to track down the intrusion. *

Colin spots something on the screen as Andrew, next to him, types away.

COLIN

Wait wait wait, go back, go back to this one.

As Andrew hit a few keys, Ruth pops her head in to see how they're doing.

RUTH

Any luck tracing our hackers? *

But neither of them respond to her as Colin rises out of his seat, pointing at the screen.

COLIN

This node here. Look at the time delay. It looks too close to be just ...

(he types in some keys, reads results)

Yes! See that? It's also a Westar downlink. Which could be that ...

(he types some more, then:)

Stop the presses. He's routing through the same CMT host as the one from the second bank.

Ruth, lost by the tech-speak. She walks off.

RUTH

I'll come back later.

JOHN *

(checking it, then, frustrated)

Yes, but it's not enough. We can't triangulate without INTX signature packets from a secondary root server.

COLIN

We have one. The first attack, the one on the pill factory. It's also on Pharmavor. *

ANDREW

Of course. We can triangulate back from there. That should tell us where they're coming from. *

(CONTINUED)

CONTINUED:

COLIN
We've got them.

*
*

An "Oh My God" moment of mutual realisation - they have it. Andrew gets straight onto his keyboard, typing furiously.

27 EXT. MOSQUE - DAY 4. 0800 27

The calm before the storm. A few WORSHIPPERS walk up the street and into the mosque. All watched from ...

28 EXT. STREET OUTSIDE MOSQUE - DAY 4. 0801 28

A surveillance van, parked around the corner.

29 INT. SURVEILLANCE VAN - DAY 4. 0802 29

Adam and Danny, watching the screens. Colin points at a screen displaying the plans of the building, with a green area highlighted.

COLIN
The scans indicate high emission readings in this area here, which correlates with the wiring plans we found. I'd say that's their computer room.

ADAM
You're sure of that?

COLIN
No. He could have a laptop with a wireless connection. He could be sitting anywhere in there.

ADAM
Great.
(beat, but:)
We have no choice. We'll go in from here and from here. Danny, you and Alpha unit use this access here, make sure this section here is covered, I'll take Charlie unit and cover the main staircase.
(having misgivings)

All these years of massaging hearts and minds with these people and we're about to flush it all down the toilet.

*
*
*
*

DANNY
I can live with that.

Adam looks at him, unsure about how to take it.

ANGLE ON COLIN: something's distracted him on one of the screens. He watches, curiously.

(CONTINUED)

CONTINUED:

REPORTER

What do you think you're ...

ADAM

(interrupting)

I need you to get back into your vans and get the hell out of here.

The reporter motions for the cameraman to get filming and puts his mike in Adam's face.

REPORTER

We got a tip off that the mosque was about to be raided.

Adam pushes his mike down ...

ADAM

What part of get the hell out of here don't you understand?

... but the reporter relents.

REPORTER

Is it true that the hacker attacks on the banks are the work of Islamic cyberterrorists linked to Al Qaeda? Is that what you're doing here?

He drifts off, his eyes moving worriedly beyond the reporter, towards the mosque.

ADAM'S POV: worshippers outside the mosque are looking at them curiously, realizing something suspicious is going on.

ADAM

Oh no.

(into sleeve mike)

We've been spotted. I repeat, we've been spotted.

REPORTER

(to Cameraman, excited)

Keep rolling.

33

INT. THAMES HOUSE. HARRY'S OFFICE - DAY 4. 0806

33

Harry's furious, barking into his phone.

HARRY

Tell him to abort and stand down. I repeat, stand down. We can't do anything with the entire bloody press out there.

(into intercom)

Get me Guy Facer now.

34 INT. SURVEILLANCE VAN - DAY 4. 0807 34

Danny, on the radio.

DANNY

Adam, Harry wants us to stand down.

35 EXT. STREET OUTSIDE MOSQUE - DAY 4. 0808 35

Adam's mind is racing, eyes darting back and forth from the men outside the mosque, to the news crews, to the waiting vans.

ADAM

(into mike)

We can't do that. They'll have time to wipe out the evidence.

He glares at the reporters, a murderous anger in his eyes ...

ADAM (cont'd)

Oh, screw it.

... and he charges towards the mosque.

ADAM (cont'd)

(into sleeve mike)

Alpha One to all units. We are go, I repeat, we are go. Seal all entrances and somebody get those damn reporters out of here!

36 EXT. SIDESTREET, AROUND CORNER FROM THE MOSQUE - DAY 4. 0809

On Adam's command, an armed squad of SPECIAL FORCES in black hoods and Kevlar pours out of a van.

37 EXT. ANOTHER SIDESTREET, NEAR MOSQUE - DAY 4. 0810 37

As does ANOTHER TEAM.

38 EXT. SURVEILLANCE VAN - DAY 4. 0811 38

As does Danny.

*

39 INT. MOSQUE. ENTRANCE HALL - DAY 4. 0812 39

Adam, Danny and the goons burst into the mosque, rushing through.

They fan out, grabbing stunned worshippers emerging from rooms, pushing them against walls, frisking them, shoving their gun nozzles in their backs.

40 INT. MOSQUE. STAIRS - DAY 4. 0813 40

Adam leads a team up the main staircase.

(CONTINUED)

CONTINUED:

ADAM
(into mike)
Danny, talk to me ...

41 INT. MOSQUE. CORRIDOR - DAY 4. 0814 41

Danny leads another charge.

DANNY
Clear at my end.

42 INT. MOSQUE. HALLWAY LEADING COMPUTER ROOM - DAY 4. 0815 42

Adam and Danny converge on an interior hallway, burst into...

43 INT. MOSQUE. COMPUTER ROOM - DAY 4. 0816 43

A mini internet cafe, hardly high tech: half a dozen computers on cheap Formica tables and a mess of wires all over the place. THREE DARK HAired GUYS with beards working there they leap out of their skin when Adam, Danny and the others burst in.

ADAM
Everyone up against the wall with
your hands where I can see them.

Two of them are quickly restrained by the goons -- but the third guy keeps typing. Adam spots him.

ADAM (cont'd)
YOU. I said up against the wall
NOW.

But he keeps typing, looking up at them nervously.

And before Adam can do anything about it, Danny flies over to him, pulling him off his seat and throwing him violently at the wall --

DANNY
The man said up against the wall
... or don't you speak English?

ADAM
Danny!

The guy turns, struggling and protesting.

ARAB AT COMPUTER
Stop, you have no right to ...

Danny knees him in the groin before spinning him around and slamming him back into the wall, pulling his arms back, practically ripping them off their sockets.

DANNY
Don't talk to me about rights.

(CONTINUED)

CONTINUED:

The man shouts out with pain. *

Adam is now with them.

ADAM

Danny!

He pulls Danny off the terrified man.

ADAM (cont'd)

Enough!

Danny glares at Adam, shakes him off.

And storms out of the room, brushing angrily past Colin who does a double take, unsure about what happened.

44 **EXT. STREET OUTSIDE MOSQUE - DAY 4. 0900** 44

Mayhem. PRESS fighting for sound bytes, ONLOOKERS angling for a closer look, some of them shouting out angry racist comments, POLICE holding them back while others bring out handcuffed MEN from the mosque, some bewildered, others defiant.

45 **INT. COFFEE SHOP NEAR MOSQUE - DAY 4. 0901** 45

A MAN - we only see his dark outline - watches the scene through the cafe's window.

He pulls something out from a small pack by his side. A LAPTOP. He opens it up and starts tapping some keys.

46 **INT. MOSQUE. COMPUTER ROOM - DAY 4. 0902** 46

Colin's hard at work with a couple of other analysts on the computers, looking for evidence of the attacks. And from the look on his face, it doesn't look like he's finding any.

COLIN

What's yours look like?

JOHN

I've checked all the caches and so far there's nothing.

47 **INT. COFFEE SHOP NEAR MOSQUE - DAY 4. 0903** 47

The man connects his mobile phone to the computer and hits a speed-dial key on it. It dials ...

48 **INT. MOSQUE - DAY 4. 0904** 48 *

Danny and Adam, in a heated argument, away from the crowd.

ADAM

It was wholly unnecessary.

(CONTINUED)

CONTINUED:

DANNY

What, now you're squeamish? The guy was resisting ...

ADAM

(interrupting)

Don't give me that. He wasn't resisting anything and you know it.

DANNY

One more tap of that keyboard could have triggered another disaster.

ADAM

Look, pulling him off his chair is one thing. Using him as a human punching bag is something else.

DANNY

What's your problem? We got them, didn't we?

ADAM

Maybe.

(beat, frustrated)

Go home, Danny. Go home and think about whether or not you really want to come in tomorrow.

DANNY

I'll tell you what, Adam. I'll come in tomorrow, and the next day. But as soon as this thing's over, I'm out.

ADAM

Fine by me. But as long as we're doing this, I need to know I can count on you.

DANNY

You don't have to worry about that.

ADAM

Good.

DANNY

Great.

He turns and walks away, watched by Adam ...

*

49

EXT. STREET OUTSIDE MOSQUE - DAY 4. 0905

49

Danny walks angrily away from the mess.

CONTINUED:

SULTRY VOICE

Hi, and welcome to the hottest sex line around. We've got the dirtiest, horniest girls just waiting to ...

Danny stops in his tracks, staring at the phone, dumbfounded.

52

INT. THAMES HOUSE. THE GRID - DAY 4. 1000

52

Evening. Ruth, Andrew and Sam stand watching the news on one of the flat-screens.

ON THE SCREEN: a NEWSREADER talking to camera, with stock footage of the crashes in the background.

*
*

NEWSREADER

... all the traffic lights in central London turned green simultaneously, causing dozens of collisions, many of them serious. At least twenty-one people have been killed and many others critically wounded. Hospital officials have confirmed that the death toll would have been lower had the emergency services been able to reach the victims sooner, but all calls to 999 were routed to sex chat lines while traffic across the city came to a standstill ...

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Ruth turns to Andrew. He's also affected by the news.

RUTH

It's staggering. Nowhere's safe. I mean, all it takes is one person, someone with a computer and a phone line, doesn't it?

*
*
*

ANDREW

It's a reflection of our times, isn't it? Everything's pushed to extremes, even ...
(re: mayhem on news)
... that.

In a corner away from them, a fax machine whirs to life. Ruth notices it.

CLOSE ON: the fax machine, a fax inches its way out.

Ruth goes over to it, picks it up. Reads it quizzically.

CLOSE ON THE FAX: the telltale signature at its bottom is there again, only the message on it is in English and is plain to understand. It simply says: "£100 MILLION AND THE JIHAD CAN END".

(CONTINUED)

CONTINUED:

ADAM

This doesn't have anything to do
with Muslim fundamentalists. It's
not even political. It's just good
old fashioned greed.

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*

53 OMITTED - INCORPORATED INTO SCENE 52 53 *

54 INT. THAMES HOUSE. COMPUTER ROOM - DAY 4. 1045 54

Colin, Andrew and the analyst rejoin John who is still working away with a couple of other analysts - they look very troubled.

CONTINUED:

COLIN

What is it?

JOHN

We had a look at the traffic management center's systems. They've got level five firewalls, rotating SP lines, an RC5-128 cipher packet. And everything's running the way it should, there are no sniffers in there, no back doors.

COLIN

But he still managed to get in. I mean, we know this was an outsider attack.

JOHN

(worried)

Yes.

COLIN

(dawning on him)

What are you saying?

JOHN

I'm saying that there's only one way he could have got in.

On Colin, swallowing, hard.

55

INT. THAMES HOUSE. HARRY'S OFFICE - DAY 4. 1200

55

Harry's at his desk, Adam standing nearby, Andrew sitting. They watch as a very jittery Colin takes them through a visual presentation.

COLIN

The problem with making the internet a reality was always security. Until you could be sure no-one else could intercept an e-mail addressed to you or hack in and steal your credit card details, no-one was going to use it.

(beat)

Then thirteen years ago, two ...

(nods to Harry)

... technofreaks in Seattle, Gibson and Joukowsky - G&J - came up with something amazing. An algorithm, a code, that became the basis of virtually all internet electronic encryption. The G&J algorithm.

HARRY

I've never heard of it.

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(CONTINUED)

CONTINUED:

COLIN

Most people haven't. But every time you send someone an e-mail, every time you buy a DVD online, you're using it without even knowing it. They've made millions from it.

HARRY

And you're saying whoever's doing this has cracked this ... this code?

COLIN

Yes.

(beat)

You've got to understand something. We're talking about numbers that are two hundred digits long. There are competitions with massive cash prizes for anyone who can crack this thing. Hundreds of thousands of dollars for whoever comes up with the key to decoding it.

ADAM

But not a hundred million.

(looks at Harry)

Maybe someone decided to go for the jackpot. We should look at anyone who's participated in these things.

ANDREW

We're getting the lists, but it's a big one. All the best hackers and programmers from around the world take part in them.

HARRY

But no one's been able to do it.

COLIN

No one's even come close.

(beat, ominous)

Whoever's behind this, whoever's got this key, can go through any firewall and get into any computer he likes.

ADAM

(thinks about it, grins, likes it)

Imagine what we could do with it.

HARRY

(ominous, doesn't like it)

Imagine what other departments might do with it.

(CONTINUED)

CONTINUED: (2)

A beat while it sinks in with Adam. Harry's eyes go to steel. *

HARRY (cont'd) *

I want a wide sweep. Everyone we've been watching, every hacker, every programmer we know of who's capable of doing this ...

(CONTINUED)

CONTINUED: (3)

I want them dragged in and
throttled until they spit out a
name.

ANDREW

That's a lot of people.

HARRY

The more, the merrier.

56

EXT. EMBANKMENT - DAY 4. 1800

56

Harry and Facer walk and talk, stoically courteous as always.

HARRY

Much as I've found it a repugnant
place to dwell, I've tried to put
myself inside your sordid mind in
the hope of figuring out what
loathsome move you're going to do
next, but I have to say I never
expected you to be that desperate.
Alerting the press like that.
People could have got hurt.

*

GUY

Believe me, we would have much
rather avoided the potential
embarrassment ourselves, had we
known you were barking up the wrong
tree.

(beat)

Yet again.

HARRY

(taking some pleasure in
it)

Glad we could be of service.

GUY

It wasn't a total loss. Those
pictures bought us some points.

HARRY

But they're innocent.

GUY

You know that and I know that, but
we don't need to let everyone in on
our little secret just yet, do we?

(beat)

Let the people out there have a
good night's sleep, Harry.

HARRY

(beat, conflicted, but has
to agree)

I don't know what's more
terrifying.

(CONTINUED)

CONTINUED:

The idea of a group of deranged zealots doing this to us, or the fact that it could simply be the work of one man and his laptop.

GUY

It doesn't matter much.

(beat)

We're prepared to pay. But there's one caveat.

(beat)

We want the G&J key.

*

57

INT. THAMES HOUSE. THE GRID - DAY 4. 1810

57

Adam and Danny stand at Ruth's desk as she shows them scans of the FAXES of her screen.

*

ADAM

You're sure about this?

RUTH

Absolutely.

(points at Arabic writing)

Look at this one here. It's also slanted the wrong way. Whoever wrote this doesn't really know how to write Arabic at all. They're just copying it from a book.

*

He glances over, sees Harry walking in through the pods.

*

ADAM

Okay, stay on it.

Adam walks over and joins Harry, away from the others.

*

HARRY

(not thrilled by the prospect)

They want the key.

*

*

*

*

ADAM

Why am I not surprised?

*

*

HARRY

Oh, I'm sure they'll be more than judicious in their use of it.

*

*

*

BACK ON DANNY AND RUTH.

*

Danny lingers. He seems skeptical.

*

RUTH

What? You think I'm wasting my time?

*

*

*

DANNY

We already know he's faking it.

*

*

(CONTINUED)

CONTINUED:

A beat. She thinks about how to respond. *

RUTH *

Have you ever read Flaubert? *

His dubious look confirms he hasn't. *

RUTH (cont'd) *

"God is in the details". *

(beat) *

The answer's right there in front
of us. It always is. We just have
to keep looking 'til we see it. *

DANNY *

(unconvinced) *

If you say so. *

(CONTINUED)

CONTINUED: (2)

He shrugs and walks off. She frowns, miffed, picking up her Crusades book as Andrew passes. She has an idea, and stops him. *

RUTH

Andrew. Tell me something. When was the last time you went to a bookstore?

ANDREW

Why?

RUTH

Humour me.

ANDREW

Well, I ... I browse through one almost every day.

RUTH

(disappointed)
Really? Which one?

ANDREW

The biggest one in the world.
(beat)
Online, of course.

Ruth lights up. It confirms her theory. She grabs her book, gets up and leads him to his computers cave.

RUTH

Take me to your lair.

Surprising him.

58

INT. THAMES HOUSE. COMPUTER ROOM - DAY 4. 1812

58

Andrew types away as Ruth observes.

RUTH

... and I want to cross-reference the search patterns for the historical background with book searches on Arabic writing. See if we can find out where our pseudo-fundamentalist is getting all his nifty lines from.

ANDREW

Not a problem.

He types away effortlessly, bringing up all kinds of screens.

RUTH

I'm impressed.

(CONTINUED)

CONTINUED:

ANDREW

Spend a few years sitting at a computer with no one around to distract you with the trivial things in life and you'd be surprised at what you can do.

RUTH

Trivial things?

ANDREW

Friendship. Family. Open spaces, sunny skies. You know... The things none of us ever has time for.

She looks at Andrew. She likes it.

ANDREW (cont'd)

What about you? How's life been treating you since GCHQ?

RUTH

I suppose I have my health.

ANDREW

That good, huh?

(beat)

Come on. Look around you. Could you possibly conceive of a better, fuller way to live one's life?

RUTH

Oh, yes.

ANDREW

So what's stopping you?

RUTH

Probably the same thing that's stopping you.

(beat)

Fear of change. Habit.

(beat)

My cat.

ANDREW

(nods)

I shouldn't complain really. I suppose I also have my health... although I can't remember the last time I had a full medical.

(beat)

I dread to think of what they might find.

RUTH

What's that?

(CONTINUED)

CONTINUED: (2)

ANDREW
(small laugh)
No sign of life.

She chuckles with him, something's stirring there. Colin shows up, breaking the moment. He peeks at the screen.

CLOSE ON THE SCREEN: he's hacking into a bookseller's website. It shows the LOGO of "WWW.THEBOOKWORLD.CO.UK", and hyperlinks to BUYERS INFORMATION LOG and BOOK SEARCH LOG. *

COLIN
Is it Christmas already?

She looks at Andrew, smiles.

RUTH
If we're lucky.

59

INT. THAMES HOUSE. THE GRID - NIGHT 4. 2230

59

It's late. Danny's on his way out. He passes Ruth's desk, sees her working busily.

DANNY
It's late. You should go home.
Tomorrow's going to be a long day.

RUTH
(cold)
I'll be fine.

DANNY
Okay.

He turns to leave, then stops and turns back.

DANNY (cont'd)
Look, I'm ... I'm sorry. You know,
about before. I'm just ...

RUTH
(warms up)
I know. It's okay.
(beat)
Are you going to be alright?

DANNY
The flat's so quiet.

RUTH
She was going to move out soon
anyway.

DANNY
I know ... I suppose her being
there all this time just delayed
the inevitable.

(CONTINUED)

CONTINUED:

RUTH

She was in love, Danny. But what you and Zoe shared ... It doesn't disappear just because there's an ocean, or another man, between you.

(beat)

You're lucky.

DANNY

I don't feel lucky.

RUTH

You should. A bond like that, knowing you can absolutely count on someone, anytime, anywhere, to be there for you, to do the right thing ...

(beat)

I envy that.

DANNY

(beat)

Don't you ever wonder ... about the path we've chosen?

RUTH

Every night.

A look. They understand each other.

He gestures awkwardly, like he's leaving. She just nods, with a faint smile.

He walks off, troubled.

Ruth watches him go, then stares at her work, her cluttered desk. Her empty life ... a voice snaps her out of it.

ANDREW

I think you need to brush up on a little concept called sleep.

RUTH

I seem to vaguely recall the notion. Is it all it's cracked up to be?

ANDREW

It's actually mandatory. Check your user's manual.

RUTH

(smiles)

Any hits yet?

ANDREW

No, but ... there's always tomorrow.

(CONTINUED)

CONTINUED: (2)

RUTH

Another day, another manhunt.

(beat)

There's something else we can throw into the mix. The more I think about this guy, about the choices he's made, the way his mind works ... he really likes his history, it's not just something he's casually picked up. And I'm pretty sure it's not the first time he's used such references in his work. He'll have used them before, references from the same period, maybe even from Muslim history or literature. He loves this stuff.

(beat)

We need to cross reference our search with user names, domain names, software titles. The personal touch ... It's always hard to hide. What do you think?

ANDREW

(mulls it over for a quick

beat)

I think we should definitely look into that ... tomorrow.

She smiles.

RUTH

You're right.

He turns to go, then has second thoughts about it and turns.

ANDREW

I know it's late, but ... have you had dinner yet?

She looks up at him. He's asking her out. She's tempted. She checks her watch.

RUTH

Can't imagine who would feed us at this hour.

ANDREW

Well, if I may be so bold ... I make a pretty decent carbonara.

She looks at him - the right offer at the right time.

RUTH

Why not.

Andrew smiles.

(CONTINUED)

CONTINUED: (3)

ANDREW
I'll find us a taxi. Meet you
outside?

*
*
*

RUTH
Okay.

*
*

60

INT. DANNY'S FLAT. LIVING ROOM - NIGHT 4. 2300

60

Danny's home, sitting alone. The doorbell rings. He shuffles over, looks through the peephole. Sighs. Opens the door. It's Will. He walks back, raising his hands. Will follows.

DANNY
(hardly thrilled)
Come on in ...

WILL
Did you talk to them.

DANNY
Yes.

WILL
And ... ?

DANNY
No deal.

WILL
(shocked, in denial)
What? You're not ... no. They
wouldn't risk it.

DANNY
You really have no idea who you're
dealing with.

He looks at him. It's final. Will nods. His eyes harden.

WILL
Fine.

He turns to leave.

DANNY
You had to sign a piece of paper
after you started seeing Zoe. The
Official Secrets Act. Does that
ring any bells?

WILL
I don't care.

(CONTINUED)

CONTINUED:

DANNY

Just forget about her. She's probably better off anyway ... away from this insanity.

WILL

Is that what you're going to do? Forget about her?

He turns to go again. Danny calls out after him

DANNY

You'll just ruin your life. And hers.

Will stops. Danny approaches him, hesitantly.

DANNY (cont'd)

(downbeat)

Talk to the press and all you'll do is make sure Zoe does end up spending **ten** years in some grotty cell at Brockhill. Is that what you want?

*

Will just looks at him. The haunted look in his eyes leaves no doubt about his knowing he's screwed. He fixes Danny.

WILL

I wonder what's given you more pleasure? Telling her about the stolen pictures, or watching me here like this?

(beat)

If you really did love her, if you had any feelings for her, you'd want her to be happy. But that kind of selflessness is way beyond you people, isn't it?

(beat)

I don't know how you sleep at night.

And he leaves.

Danny just stares at the door.

61

INT. ADAM AND FIONA'S FLAT. BEDROOM - NIGHT 4. 0010

61

Adam awake, in bed. Watching the news on TV. The time display shows it's past midnight. He's worried. He grabs his mobile, checks for signal. It's fine. He hesitates, then dials a number. A firm FEMALE VOICE answers.

OPERATOR

Call sign, please.

(CONTINUED)

CONTINUED:

ADAM
Foxtrot Echo Lima six nine nine.

OPERATOR
(a beat, then)
How may I direct your call?

ADAM
Life desk, please.

62 **EXT. VAUXHALL CROSS, MI6 HQ - NIGHT 4. 0011** 62

Looming over the dark river. A phone within BEEPS with a high tech warble. A calm VOICE picks up.

MI6 AGENT (O.S.)
Adam?

ADAM (O.S.)
Is she okay? She said she wasn't going in deep this time and I haven't heard from her in two days. Has anything changed?

MI6 AGENT/BILL (O.S.)
We had a small problem. She's had to go under.

63 **INT. ADAM AND FIONA'S FLAT. BEDROOM - NIGHT 4. 0012** 63

Back on Adam - sitting up now.

ADAM
Are you sure she's alright?

BILL (O.S.)
She isn't due to come up for air for another seventeen hours.

ADAM
Let me know when you hear from her, alright?

BILL (O.S.)
Is anything wrong, Adam?

ADAM
No. Just let me know, will you?

64 **ESTABLISHING. ANDREW'S HOUSE - NIGHT 4. 0014** 64

A semi-detached house. A quiet night.

65 **INT. ANDREW'S HOUSE. DINING ROOM - NIGHT 4. 0015** 65

Ruth and Andrew. A lot of food and a lot of wine later.

(CONTINUED)

CONTINUED:

RUTH

That was just heavenly, Andrew.
Thank you.

ANDREW

It's a pleasure.

RUTH

I have to tell you ... this house,
the perfect carbonara ... How is
it you're still ... unattached.

ANDREW

I could ask you the same thing.

She smiles, chuffed. Smirks.

RUTH

You obviously haven't **tried** my
pasta.

(beat)

Seriously. How'd you ever end up
at GCHQ? Someone with your talent.
I'd have imagined you cruising to
your third floatation by now.

ANDREW

No. Unfortunately, I ... I suppose
I'm not enough of an entrepreneur.
Didn't have the killer instinct,
you see.

Ruth just nods - she can see some hurt there and doesn't want
to explore further.

ANDREW (cont'd)

That's all in the past. I prefer
to look ahead.

(beat)

I'm leaving the service.

RUTH

Really?

ANDREW

It's something I've thought about a
lot, and talking to you...

RUTH

(pleasantly surprised)

What ... what are you going to do?

ANDREW

I don't know. See the world. Find
somewhere warm and slow. Enjoy my
life, for a change.

(CONTINUED)

CONTINUED: (2)

RUTH
Sounds wonderful.

ANDREW
The world ... it's all about greed
now, it's all about lies and spin
and corruption ... I don't want to
have to think about that anymore.

RUTH
Well when you find the spot, let me
know.

He looks at her, pleased, but there's also pain in his eyes.
He raises his glass.

ANDREW *
"Ready am I to go, the sails of my
eagerness await the wind ..."

RUTH *
"... and then I shall come to you,
a boundless drop to a boundless
ocean."

(realising) *
Don't you just love Abu Nuwvass? *

He looks at her, something off in his look and suddenly, at
that very moment, it hits her. She realizes it's him. He's
behind the attacks. He also realizes he's given it away, but
neither of them says anything for a beat. Then she smiles
but she knows the game's up.

RUTH (CONT'D) (cont'd) *
I need to go to the ...
(pointing nervously re:
loo)

She reaches for her bag. Andrew's calmly puts his hand on
hers, blocking her.

ANDREW
Don't.

She looks into his eyes - it's that awful realization, her
mind rushing through different scenarios of what's about to
happen - then pulls away and gets up, rushing towards the
door.

He gets up, charges after her, she dodges a chair and flicks
it down behind her, he crashes onto it and gets up quickly,
flying after her, she's reaching into her bag, fumbling for
her phone, manages to fish it out.

(CONTINUED)

CONTINUED: (3)

But it's too late as he grabs her just as she reaches the door, flicking the phone away.

RUTH
(fighting him back)
Andrew, no!
(beat, giving up)
Please ...

But he's got her, she's not going anywhere.

ANDREW
(remorseful)
Why did you have to be so good at
what you do?

66 INT. THAMES HOUSE. THE GRID - DAY 5. 0810

66

Harry comes over to the fax machine. Sam is nearby.

HARRY
Anything?

SAM
No.

He paces around, impatient.

HARRY
Isn't Ruth here yet?

SAM
I don't think she's coming in
today. She texted me to say she
was feeling horrible.

HARRY
Well drag her in here even if she's
got pneumonia. I need everyone in.

Goes back to his office ...

67 INT. THAMES HOUSE. HARRY'S OFFICE - DAY 5. 0811

67

... as he walks in, his email program pings. He sits down,
looks at his screen.

CLOSE ON HIS SCREEN: it's a messaging window.

He clicks on it.

CLOSE ON HIS SCREEN: The message reads: "Ready to receive
payment instructions?" *

HARRY
(into phone, urgent)
Get Colin in here ... NOW!

(CONTINUED)

CONTINUED:

Harry sits down, nervously thinking about what to do. He stares at the screen before keying in:

CLOSE ON HIS SCREEN: Yes.

Just as Colin rushes in ...

HARRY (cont'd)
He's here. Online. He's messaging me. Can you trace him?

COLIN
Keep him talking.

... and he rushes out as Adam comes in. *

ADAM
What's going on?

HARRY
Take a look.

CLOSE ON HIS SCREEN: A new message comes in: "Payment in diamonds. Uncut. No more than 30 carats. You have 12 hours. No trackers. No silly games. No zirconium. Or the jihad will resume." *

HARRY (cont'd)
Again with the jihad nonsense.

ADAM
Why spoil a good thing.

HARRY
(barks into speakerphone)
Colin?

68 INT. THAMES HOUSE. COMPUTER ROOM - DAY 5. 0812 68

Colin, at his computer, working furiously. *

ON HIS SCREEN: A map of the UK, crosslines closing in on locations, the map zooming closer and closer, now showing London. *

COLIN
I'm working on it. *

69 INT. THAMES HOUSE. HARRY'S OFFICE - DAY 5. 0813 69

Harry hesitates. Adam takes over, types in:

CLOSE ON HIS SCREEN: Adam's reply: "We'll need more time." *

The reply comes back quickly. *

CLOSE ON HIS SCREEN: "13 then."

(CONTINUED)

CONTINUED:

HARRY
The bastard has a sense of humor.

Harry moves in, types:

CLOSE ON HIS SCREEN: "And we want the G&J key." *

Harry looks at Adam, wondering what the response will be. It comes back after a beat.

CLOSE ON HIS SCREEN: "Why am I not surprised."

Harry shouts into the phone.

HARRY (cont'd)
Colin!

70 INT. THAMES HOUSE. COMPUTER ROOM - DAY 5. 0814

70

Colin's still tracking him. *

ON SCREEN: we can clearly make out London now, and the cross-lines are zooming in ever closer.

COLIN
Almost there ...

ON SCREEN: it's central London; same area as Thames House.

COLIN (cont'd)
(surprised)
He's nearby.

71 INT. THAMES HOUSE. HARRY'S OFFICE - DAY 5. 0815

71

Harry and Adam, standing facing the screen. Harry types in: *

CLOSE ON HIS SCREEN: "It's a deal breaker."

Harry watches the screen nervously. Another message comes in:

CLOSE ON HIS SCREEN: "Be nice."

Harry looks up at Adam. Unsure. Adam leans in, types:

CLOSE ON HIS SCREEN: "Please."

A beat. Then the reply comes in:

CLOSE ON HIS SCREEN: "Why not." A beat, then the rest:
"I'll throw it in for another £100m. Have a car ready with a full tank of fuel. I'll be in touch."

(CONTINUED)

CONTINUED:

HARRY
He's going to sign off ...
(into phone)
COLIN!

As Adam types in quickly:

CLOSE ON HIS SCREEN: "How do we know you'll hold up your end of the bargain?"

The answer comes back almost immediately: "You don't."

72 INT. THAMES HOUSE. COMPUTER ROOM - DAY 5. 0816 72 *

Colin's computer pings that the search is complete. He stares at the computer incredulously.

ON SCREEN: The location that's lighting up is Thames House. And the IP address blinking has its user's name next to it: **SAM's**. *

COLIN
(completely lost)
It's coming from Sam's computer.

Colin rushes out of his office ...

73 INT. THAMES HOUSE. THE GRID - DAY 5. 0817 73

... and over to Sam, who's working away innocently at her station. Colin jumps in, taking over her keyboard.

SAM
Hey!

COLIN
Sorry.

He types away, just as Harry, Adam and Danny rush over and join him.

ADAM
He signed off. Did you get him?

COLIN
Yes.
(beat, stunned)
The messages were coming from Sam's computer.
(beat)
He was using it as a slave.

OFF their looks.

74 OMITTED 74 *

75 OMITTED 75 *

76 OMITTED 76 *

77 EXT. THAMES HOUSE. UNDERGROUND CAR PARK - DAY 5. 1515 77 *

Two OFFICIAL CARS arrive, pull in. Serious looking AGENTS pour out, escorting A MAN who holds a small aluminum briefcase.

77A OMITTED 77A *

78 INT. THAMES HOUSE. HARRY'S OFFICE - NIGHT 5. 2055 78

CLOSE ON THE DESK and the BRIEFCASE. It's open. It it is £200m worth of diamonds, roughly enough to fill a shoebox.

Harry and Malcolm stand by the desk. In awe of them.

MALCOLM

I'm feeling very ... gollum-esque.

Sam walks in.

SAM

Harry, I don't know what to do about Ruth. I sent a car around to her house but she's not there and ...

Stops in her tracks when she sees them.

SAM (cont'd)

Are those the diamonds?

*

CONTINUED:

She approaches them, *curiously, they look different, rougher than cut diamonds.* *
*

She stares at them for a beat and reaches out to touch them when Malcolm grabs her hand and stops her. *
*

MALCOLM
DON'T TOUCH THEM!

She pulls back, surprised.

SAM
Really, Malcolm. I'm just looking.

MALCOLM
It's not that.

He looks at Harry.

HARRY
They've been ... tinkered with.
(beat)
They're coated with poison.

MALCOLM
Genetically modified cobra venom,
actually. Goes in through the
skin. Kills in under one minute.
Heart failure.

Sam looks horrified. Harry looks at her.

HARRY
We need to stop him in his tracks.

Danny and Adam come in.

MALCOLM
And there's Mr. Frodo. And Sam.

A quick look of confusion from Adam to Danny.

HARRY
Anything?

DANNY
No.

Harry checks his watch.

HARRY
(to Adam)
Is everything in place?

(CONTINUED)

CONTINUED: (2)

ADAM

The car's tracker is online, we've got Met squads within a hundred mile radius on standby as well as two choppers ready to lift off.

(beat, holds up a small handheld two-way radio)

We'll get him.

DANNY

(to Sam)

Have you seen Ruth?

SAM

I was just telling Harry, I don't know where she is. She said she was sick, but ...

... and Adam's mobile phone rings. He picks it up, surprised.

79 INT. BATHROOM - NIGHT 5. 2056

79

Somewhere distant. Fiona, alone, huddled against phone, alone.

FIONA

Is something wrong? Is Wes alright?

80 INT. THAMES HOUSE. HARRY'S OFFICE - NIGHT 5. 2057

80

ADAM

He's fine. Are you okay?

81 INT. BATHROOM - NIGHT 5. 2058

81

FIONA

(annoyed, rushed)

Yes, why wouldn't I be? **What's** going on?

*

82 INT. THAMES HOUSE. HARRY'S OFFICE - NIGHT 5. 2059

82

ADAM

No, it's nothing. Look, I've got to go. I'll talk to you later.

He hangs up, looking at them all sheepishly. Before he can explain, his phone RINGS again. **He takes the call.**

*

ADAM (cont'd)

Fi, I promise you ...

MAN'S VOICE (O.S.)

Go up to the roof, alone. Now. You have one minute.

(CONTINUED)

CONTINUED:

ADAM
 (into his radio)
 It's a chopper. He's using a
 helicopter.

90 INT. THAMES HOUSE. HARRY'S OFFICE - NIGHT 5. 2109 90

Harry, in the darkness of flashlights, grabs the radio
 handset.

HARRY
 It can't be. Radar hasn't picked
 up anything.

91 EXT. THAMES HOUSE. ROOF - NIGHT 5. 2110 91

ADAM
 (urgent)
 It's too small to be picked up by
 radar. It's a model. A remote
 controlled model.

*
 *
 *

It reaches the roof and hovers a few feet above him as his
 phone RINGS again.

MAN'S VOICE (O.S.)
 Put the diamonds in the pouch. And
 no tricks. I'm watching you.

A pouch is suspended beneath the chopper. Adam pulls it
 open, opens the briefcase, and starts transferring the
 diamonds into it.

*

92 INT. ANDREW'S HOUSE. LIVING ROOM - NIGHT 5. 2111 92

Andrew puts down his mobile phone and watches as:

*

*

ON THE LAPTOP SCREEN: we see Adam emptying the diamonds into
 the pouch.

93 EXT. THAMES HOUSE. ROOF - NIGHT 5. 2112 93

Adam's done. The chopper flies off. He watches it go,
 helpless.

*

94 INT. THAMES HOUSE. THE GRID - NIGHT 5. 2130 94

The power suddenly comes back up, but it's pointless.
 They've been screwed. Harry, and Danny look bleak.

95 INT. THAMES HOUSE. HARRY'S OFFICE - NIGHT 5. 2135 95

Harry, boiling. Adam and Danny are with him.

HARRY
 A toy! He screwed us over with a
 bloody toy! What are we dealing
 with here, a teenager?

(CONTINUED)

CONTINUED:

ADAM

They're hardly toys, Harry. We use them for surveillance in Afghanistan, remember?

HARRY

There can't be that many shops that sell them.

ADAM

We're on it.

A frustrated beat.

DANNY

What do we do now?

HARRY

We wait. And hope the venom's done its trick.

DANNY

It could be days before someone finds the body. Weeks even.

HARRY

As long as those days are nice and quiet, I don't mind. *

ADAM *

As long as he doesn't hit 'delete' and wipe out the G&J key before he snuffs it. *

HARRY *

That would be most unfortunate, wouldn't it? *

Harry looks at him, poker-faced. Adam studies him, not sure how to read him. *

HARRY (cont'd) *

I'm sure Facer and his boffins would find a way to retrieve it. They wouldn't let a small detail like a delete button stand between them and their magic key. *

A beat. Then something clicks in Danny, almost like a sixth sense.

DANNY

Where's Ruth?

HARRY *

Sick. The poor girl couldn't even pick up the phone. *

(CONTINUED)

CONTINUED: (2)

DANNY
What are you talking about?

*
*

HARRY
She sent Sam an SMS.

*
*

DANNY
An SMS? Ruth? Are you sure?

*
*

HARRY
Sam said she got a text message
from her. What's so strange about
that?

*
*
*
*

DANNY
Ruth doesn't even know how to
change ringtones.

*
*
*

(CONTINUED)

CONTINUED: (3)

HARRY
Danny ...

DANNY
Harry, come on. When was the last
time Ruth took a day off sick?

OFF Harry and Adam, he's right.

Concerned, they move out of Harry's office onto The Grid,
there's an urgency to them as they walk and talk ...

95A

INT. THAMES HOUSE. THE GRID - NIGHT 5. 2138

95A

ADAM
Who was the last person to see her
last night?

DANNY
I left around ten thirty, she was
still here.

HARRY
What was she working on?

COLIN
She was profiling our hacker,
trying to trace him by cross
referencing online search patterns
and purchases.

DANNY
What if she got lucky? What if she
found him?
(to Colin)
Is there any way he could know she
was onto him?

COLIN
Well, yes, with keystroke
monitoring, which, given the access
he has to our systems ...
(is highly likely)

Danny looks at Harry. He's come to the same conclusion.

DANNY
What if he's lifted her? He knew
how to get onto your screen, he had
Adam's mobile number, he seems to
know everything about what goes on
in here.

HARRY
(to Sam)
Check the CCTV footage.

Sam gets onto her computer.

CONTINUED:

HARRY (cont'd)
(to Colin)
Finish what she was doing. If she
spooked him, we can't be that far
off.

Looking for clues, they watch Sam's screen:

ON SCREEN: CCTV footage of Ruth leaving the building. Alone.
The CCTV footage continues rewinding. Andrew leaves before
Ruth.

ADAM
Looks like Andrew was working late
too. Colin get onto him, see if he
knows anything.

Colin goes to his desk and picks up the phone.

DANNY
What are we missing? Details. God
is in the details.

HARRY
Danny, we've been over this ...

DANNY
(interrupting)
We're missing something, alright,
otherwise she'd be here.
(It dawns)
It's happening here.

Adam looks at Harry, neither of them knows what he's talking
about.

DANNY (cont'd)
(thinking)
The G&J key - Gibson & Joukowsky
are based in Seattle, but this
isn't happening in America. Why?
Why only here? Let's pull up
everything we know about these
guys. Have they ever lived here?
Worked here?

SAM
'J'- Joukowsky - spent a year as a
Amhurst scholar at Cambridge.

Danny looks at Adam.

DANNY
Cambridge.
(beat)
Lots of technofreaks there.

(CONTINUED)

CONTINUED: (2)

ADAM
Maybe our guy and Joukowsky crossed paths.

DANNY
(to Sam)
Get into the university's database. We need to know what courses he took, who his classmates were.

SAM
That's easy.

She types furiously on her keyboard.

ON SCREEN: a list of student names, computer courses, and grades. Each name accompanied by a headshot.

Danny's spotted something.

DANNY
"Forrestal, A."

HARRY
(rings a bell, but unsure why)
Forrestal?

Colin rushes over from the other side of The Grid.

COLIN
I've just spoken to the NHTCU. They haven't seen Andrew all day.

ON SCREEN: faces scroll before them. Then they freeze on "A. Forrestal." It's a much younger Andrew.

DANNY
It's Andrew.

96

INT. ANDREW'S HOUSE. HALLWAY/STAIRCASE - NIGHT 5. 2300

96

Ruth's tied up and gagged with her belt/scarf. Her eyes look terrified. Andrew is sat on the floor across from her, holding the pouch.

ANDREW
Joukowsky - "J" - we were together at Cambridge. Him and Gibson... Their fabulous key ... it's all based on my work. I practically invented it. Only they were smarter. They patented it. Me, I just ... I wasn't thinking that far ahead. I was just in it for the challenge.

(CONTINUED)

CONTINUED:

RUTH
Didn't they ever offer you anything
in return?

ANDREW
Not so much as a mention in any one
of the hundred cover stories about
them. Nothing.

RUTH
What happens now?

ANDREW
Our munificent government wants to
buy it from me.
(lifts up diamonds pouch,
laughs)
For these.

RUTH
And are you going to give it to
them?

ANDREW
Please. Something like this in
their hands ... no, I think it's
something everyone should enjoy.

Ruth's eyes go wide with horror.

RUTH
You're going to release it?

ANDREW
Why not?

RUTH
You can't do that, Andrew. You
can't release it ... It'll wreak
havoc. The internet, bank systems,
the stock market, all compromised.
You'll devastate the markets, the
economy ...

ANDREW
And the world will be a better
place for it. Bring things back to
a saner level.

RUTH
Andrew, listen to yourself. You
can't really (MORE) do this.
(beat)
You'll ruin millions of lives.

ANDREW
So be it.
(beat)

(CONTINUED)

CONTINUED: (2)

It'll be the great G&J legacy.
What better way for the world to
remember them.

(sad, disheartened)

What am I going to do with you,
Ruth?

*
*
*
*
*

97

OMITTED - INCORPORATED IN TO SCENE 95A

97

*

99A OMITTED - INCORPORATED INTO SCENE 96

99A *

99B OMITTED - INCOPORATED INTO 95A

99B *

99C	<u>OMITTED - INCORPORATED INTO SCENE 96</u>	99C	*
99D	<u>OMITTED - INCORPORATED INTO 95A</u>	99D	*

CONTINUED:

She glances at Andrew's dead body over his shoulder. *

RUTH *

It's such a waste. He could have
done so much ... he was just so ...
alone. *

DANNY *

It's alright, Ruth ... It's over. *

RUTH *

Promise me ... promise me we'll
never end up as broken ... or as
bitter. *

DANNY *

I promise. *

104 INT. ANDREW'S HOUSE. HALLWAY - DAY 6. 1010 104 *

Danny leads Ruth out, to the paramedics. Adam and Danny's
eyes meet. Adam's face beams appreciation at him. Danny
acknowledges it, then remembers something. *

DANNY *

I'll be right back. *

105 INT. ANDREW'S HOUSE. LIVING ROOM - DAY 6. 1013 105 *

Danny looks around, spots the laptop. Checks around, doesn't
see anything else. He quickly stuffs it under his Kevlar
vest. *

He turns, sees Adam standing in the doorway. Danny looks at
him, unsure about how Adam will react to his taking the
laptop. But Adam simply nods his support and turns away. *

106 EXT. EMBANKMENT - DAY 6. 1700 106 *

Harry and Facer, chatting as they amble down the path... *

FACER *

And there's absolutely no sign of
that program. *

HARRY *

None whatsoever. *

FACER *

(he knows)
Pity. *

107 EXT. BRIDGE OVER THAMES - DAY 6. 1710 107 *

Danny stands in the middle of the bridge, looking down at the
water, alone. Thinking. *

(CONTINUED)

CONTINUED:

He looks around, makes sure no one's there, and pulls out Andrew's laptop from a backpack. He stares at it for a beat, then tips it over.

It splashes into the murky water ...

He pulls out his mobile phone and dials a number. Waits for a couple of ringtones, then ...

DANNY

Will?

108

INT. ADAM AND FIONA'S FLAT. LIVING ROOM - NIGHT 6. 2210

108

Adam's on the sofa, watching TV. Fiona comes in, the traveler returning from her mission.

She dumps her bag, and comes to him, past the coffee table where:

*
*

HER GLANCING POV: real estate particulars of houses and flats are scattered.

*
*

She shoots him a curious glance as she curls into his arms.

*

FIONA

Is everything okay?

*
*

ADAM

Absolutely.

*
*

They kiss.

*

FIONA

What was that all about?

*

ADAM

I've been thinking ...

*
*

109

INT. DANNY'S FLAT. LIVING ROOM - DAY 7. 0700

109

A new day. Morning. Danny emerging, bleary eyed. Shuffles over to the kitchen, as we saw him early in the show.

He's about to go behind the counter when he spots the mail by the door. Something grabs his attention.

He walks over, picks them up, finds the one he's spotted.

CLOSE: It's a postcard. Innocuous, from Chile. Very touristy.

He turns it over. It says simply: "Thanks".

He looks at it more closely, and gets it. He peels off the front. There's a hidden picture underneath.

CONTINUED:

CLOSE: It's Will, and Zoe. A happy couple posing in front of the perfect tourist spot. Zoe's arm is waving a discrete 'hello'.

He smiles ...

... and we FADE TO BLACK.

END OF EPISODE