

(Name of Project)

by
(Name of First Writer)

(Based on, If Any)

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

Current Revisions by
(Current Writer, date)

Name (of company, if applicable)
Address
Phone Number

1 OMITTED 1 *

2 INT. POP CONCERT STAGE (FLASHBACK) - NIGHT A. 2300 2

A very brief flashback. **RIFF** - heavy eye make-up, his wiry body naked to the waist, jeans nearly off his hips, sweat flying - is singing into a microphone which he swings around his head. It is a wild and violent performance. At the back of the stage is a banner that reads '**RIFF**.'

2A EXT. ESTABLISHING. BUCKINGHAM PALACE - DAY 1. 1200 2A *

3 INT. BUCKINGHAM PALACE. THRONE ROOM - DAY 1. 1205 3

Riff walks forward. He is wearing a morning suit.

LORD CHAMBERLAIN (V.O.)
 Knight bachelor. To receive the
 honour of knighthood. **Sir Nigel**
Birtle for services to popular
 music.

CAMERA POV: directly in front of him. He is smiling. He kneels down. A sword comes down, the QUEEN's hand wears a white glove. The sword touches his right shoulder, then is about to touch his left.

4 INT. POP CONCERT STAGE (FLASHBACK) - NIGHT A. 2330 4

On a similar arc **Riff** is swing the microphone stand into the electrical equipment at the back of the stage. Sparks fly, the other members of the band scatter.

5 EXT. BUCKINGHAM PALACE. FORECOURT - DAY 1. 1300 5

Riff and his wife **B** - 27 years old, a model's impossibly slight figure, tall, glamorous, wonderfully dressed and wearing an extraordinary hat - are posing for photographers. **Riff** wearing a medal around his neck.

Others are behind them in the appropriate clothes.

Flashlights go off. PHOTOGRAPHERS call to them, restrained, this is not a media scrum. The couple are relaxed, giving off an attractive air of unaffected ease, holding onto each other lovingly.

There are camera flashes. A TV reporter approaches. The glimpse of a microphone.

REPORTER
Riff, **Sir Riff**. Come a long way
 since your **grunge** days. Youngest
 man to be knighted.

B
 Still a rocker really, aren't you
 babe.

CONTINUED:

REPORTER

What did the Queen say to you, Sir Riff?

*

RIFF

Well, you know ...

*

B

She said 'my grandchildren really like your music.' That's what you told me.

RIFF

Yeah, well.

(Holds out his hands)

Oh look here's my son and heir.

*

A sleeping baby is put into his arms by a nanny. Riff and B go gooey.

*

REPORTER

So Sir Riff what's next?

*

RIFF

I think we'll have a bit of a party.

*

They kiss. Camera flashes, smiles, laughter.

6 **EXT. REGENT'S PARK VILLA - NIGHT 1. 2300**

6

A huge, white house on 'millionaires row.' A party is in progress. The windows blaze with light, there is loud music. A couple comes down the steps almost falling down. They disappear, laughing, giggling into the bushes.

SHOT: the camera looks up at and zooms towards first floor window.

7 **INT. REGENT'S PARK VILLA. ALFIE'S BEDROOM - NIGHT 1. 2301**

7

A baby sleeps in a cot. The music thumps beyond the walls. A beautifully complex mobile above the cot moves a little with the vibrations from the music.

Screams of fun. THE CAMERA turns and goes out onto ...

8 **INT/EXT. REGENT'S PARK VILLA. LANDING/GARDEN - NGT 1. 2302**

8

GUESTS are on the landing, some snogging, some sunk in privately stoned worlds. They are pushed out of the way by Riff who - out of his head, stripped to the waist, though wearing his knight's medal - is chasing two YOUNG WOMEN in skimpy party dresses along the landing. He grabs one on them. They fall rolling on the floor in an embrace.

SHOT: B, cocktail in hand, is standing at the other end of the landing, watching and laughing.

*

*

*

*

*

*

*

*

- 9 **EXT. ESTABLISHING. PORTCULLIS HOUSE - NIGHT 1. 2315** 9
- The camera pans from Big Ben to Portcullis House.
- 10 **INT. PORTCULLIS HOUSE. OFFICE - NIGHT 1. 2315** 10
- A middle-aged man's hand - suit, white shirt with cuff-links *
holds a mobile phone that has a camera. There is a red
ministerial box.
- CLOSE UP: on the mobile's screen. He flicks through
photographs: there is a young woman in a hotel room,
laughing; she is taking off her blouse, poking out her tongue
at the camera, she is naked in the bed sheets twirled around
her.
- The man holding the mobile is JOHN SYLVESTER. He is a middle-
aged man, raddled but handsome. He is weeping. He puts the
mobile down beside a piece of House Of Commons writing paper
and a pen.
- CLOSE UP: He picks up the pen and writes 'Dear Prime
Minister ...'
- 11 **EXT. REGENT'S PARK VILLA. GARDEN WALL - NIGHT 1. 2330** 11
- Outside the wall. At the top of the wall a security camera
moves. There is razor wire.
- SHOT: below the wall. A masked man looks up at it. He had
climbing gear: ropes and grappling irons. He looks at his
watch.
- 12 **INT. REGENT'S PARK VILLA. SECURITY ROOM - NIGHT 1. 2332** 12
- A bank of screens shows the outside of the house.
- A uniformed SECURITY GUARD is in a passionate embrace with a
YOUNG WOMAN. The swivel chair he is on spins *
and the couple
slide off down to the floor.
- On a screen the masked man has thrown a blanket over the *
razor wire and a rope with a grappling iron. He jumps down
into the garden. He knocks out the camera with a hammer.
- 13 **INT. REGENT'S PARK VILLA. SECURITY ROOM - NIGHT 1. 2335** 13
- The Young Woman is on top of the Security Guard making love
to him.
- Another monitor shows the man throwing a rope up to the *
window then the camera going dead.
- 14 **INT. PORTCULLIS HOUSE. OFFICE - NIGHT 1. 2340** 14
- John Sylvester looks at the last digital image. Then he goes
to the mobile's menu and deletes the images.

(CONTINUED)

CONTINUED:

He screws up the letter and throws it across the room. He pulls open a drawer and takes out a bottle of Whiskey.

15 INT. REGENT'S PARK VILLA. SECURITY ROOM - NIGHT 1. 2345 15

The Security Guard - trouser-less - stands. The Young Woman tries to keep him on the floor but he looks at the monitors

One shows the nursery. The window has been opened. The cot is empty. He stares. He hits an alarm.

He is shaking with fear. The Young Woman is behind him. She looks at him with loathing and runs from the room.

16 INT. REGENT'S PARK VILLA. STAIRCASE & LANDING-NIGHT 1.2350 16

B is rushing up the stairs followed by the Security Guard who is still trying to get his flies done up. She pushes stoned guests out of the way, who stare at her not understanding.

B
(Shouting)
Riff! Riff! Riff!

Riff appears. He is somewhat the worst for wear.

RIFF
B, what is it?

B
Someone's got Alfie!

17 INT. REGENT'S PARK VILLA. ALFIE'S BEDROOM - NIGHT 1. 2351 17

Led by B with Riff behind her, the Security Guard and other party-goers burst into the nursery and stop still. They stare at the empty cot, the open window. A teddy bear lies on the floor.

B advances towards the cot and sinks to her knees. Her face twists in grief and she begins to howl. The others - including Riff - hold back, not daring to approach.

He goes to B for comfort. She embraces him, stroking his head.

RIFF
(Timid)
They've taken our babykins, lover.
What we going to do?

B
It's all right Babe.

RIFF
We better ring the fuzz ...

(CONTINUED)

CONTINUED:

B
 (Ferocious. Clutching him
 to her)
 Coppers won't get him back. We
 been knighted! I want ruthless
 bastards, I want undercover, I want
 M.I.5.

*
 *

TITLES

18 **EXT. ESTABLISHING. THAMES HOUSE - DAY 2. 0900** 18

SOUND: the squeaky noise of rock music leaking from earphones.

19 **INT. THAMES HOUSE. HARRY'S OFFICE - DAY 2. 0901** 19

HARRY and OLIVER MACE sit facing each other earphones on connected to a portable CD player. On the table there is a CD. It has the cover of a face being rushed by the head of a hammer. The CD is titled 'Riff Head.' There are publicity pictures of Riff and B strewn on the table: Riff and B on the Parkinson show, with the Prime Minister.

*
 *

Harry can stand it no longer. He rips off his headphones.

HARRY
 That was horrible.

Oliver, taking his earphones off.

OLIVER
 I'm sorry Harry?

HARRY
 That was a horrible experience.

OLIVER
 'Realistic Nihilistic' is a jewel
 in the crown of British grunge.

*
 *

HARRY
 Is it.

OLIVER
 Fifteen million copies worldwide.

*

HARRY
 Beggars belief. Look it's
 distressing about the child being
 taken but why must this service be
 involved?

OLIVER
 Downing Street looks on recovering
 little Alfie ...

*

(CONTINUED)

CONTINUED:

HARRY
'Alfie' ... *

OLIVER
As vital to National Security.

HARRY
Nonsense. They're playing politics
with us.

OLIVER
True. And I know why. You and I
may prefer a little Schubert of an
evening, but Riff and B are loved
by millions. The morale stats need
them. *

HARRY
The what?

OLIVER
Morale statistics. It's a measure
of national well-being the Downing
Street Press Office have evolved.
This terrible kidnapping could
seriously damage the country's
morale. And Sir Riff has done a
lot for whales. *

HARRY
He's Welsh?

OLIVER
No, whales ...

HARRY
So he was knighted for being our
ambassador to fish.

OLIVER
She does good works too. Things
for refugees.

HARRY
Fashion shows in refugee camps?

OLIVER
Yes, she did one on the Congolese
border. A hundred thousand women
turned up. The pictures went world
wide.

HARRY
Oh world ...

(CONTINUED)

CONTINUED: (2)

OLIVER
Downing Street insist, Harry. It
won't do Five any harm to be seen
doing something cuddly.

HARRY
Cuddly?

OLIVER
(Standing)
Find the kidnappers, get the child
back **in time for the Sunday papers.** *
Then the country will love us too.

A grim grin. Harry is not amused.

HARRY
I don't like Schubert. I like jazz
singers. Nina Simone: real
feeling.

20 **INT. PORTCULLIS HOUSE. OFFICE - DAY 2. 0905** 20

Heavy curtains are still drawn. A desk lamp is on.

John Sylvester is in shirt sleeves. The bottle of whisky is
almost empty. He is asleep at his desk, head on the blotter.

He starts and wakes. He gets to his feet. He goes to the
curtains and pulls them. Daylight floods into the room. He
squints.

21 **EXT. REGENT'S PARK VILLA. ENTRANCE - DAY 2. 1000** 21

**A van with blacked out windows pulls up in front of the
house. Harry comes out of it. He goes through a long
covered passageway at the side of the house.** *
*
*

22 **INT. REGENT'S PARK VILLA. LIVING ROOM - DAY 2. 1005** 22 *

A grand staircase. A MEMBER OF A FORENSICS TEAM is going up
the stairs. Harry and Adam walk up. *

HARRY
Anything from the kidnappers?

ADAM
Not a squeak. I take it we ignore
the drugs we're finding.

HARRY
Keep a note.

ADAM *
I've never handled a kidnapping. *

(CONTINUED)

CONTINUED:

HARRY
(taking out a hefty blue
covered volume)
In this we are all virginal.
'Abduction Procedures'. The
Police's Kidnap Unit's Bible. Read
and speedily digest.

*
*
*
*
*
*

ADAM
Harry, this is police work. What
are we doing here?

*
*
*

HARRY
Kissing behinds.

They are at the door of the child's bedroom.

23 INT. REGENT'S PARK VILLA. ALFIE'S BEDROOM - DAY 2. 1006 23 *

Two MEMBERS of a forensic team are at work. The area around
the empty cot and leading to the window are taped off.

Harry and Adam stand looking. A sober mood. Harry sees a
blue rabbit lying on the floor, an evidence number beside it.

HARRY
Dreadful business.
(A beat)
Has Malcolm put a tap in?

ADAM
He's tried but the knight of
realm's lady doesn't like it.

HARRY
The manual says first step: secure
co-operation of the kidnap victim's
close associates or family. What
are they like?

*
*
*

ADAM
Er ...

*

24 INT. REGENT'S PARK VILLA. LANDING - DAY 2. 1015 24

Adam and Harry before closed double doors. Harry has his
hand on the doorknob. From inside a furious B can be heard
screaming.

B (O.S.)
I did not agree to that!

MALCOLM (O.S.)
(Desperate)
I understood ...

B (O.S.)
Then un-understand!

(CONTINUED)

CONTINUED:

Harry opens the door.

25

INT. REGENT'S PARK VILLA. LIVING ROOM - DAY 2. 1016

25

B is in the middle of a very large room in which elegance and kitsch unite: big modern white sofas, period furniture, a Salvador Dali painting, mountainous sound equipment. There is a beautiful tea set on a tray on a low glass table. There is also a bottle of vodka on the table. A black box is beside the telephone: a listening device. It is disconnected. *

B has her back to them.

B

I don't want a black box bugging my grief. *

She turns. She and Harry stare at each other. Two sets of hard eyes.

HARRY

Kidnappers usually make a ransom demand by phone and quickly. When that happens we must record them. *

B

What, trace the call ... *

HARRY

We'll do that but they will use a public phone and be far gone when we reach it. But it's the tape itself that can be vital, it can tell us many things: background sounds, accents ... *

B

(interrupting)

No. I'm not having spies getting off on my private calls about my little baby boy! *

HARRY

Use a mobile phone.

MALCOLM

We have detected an anti-scanning device in your house. State of the art.

B

Course it is. We're snooped on all the time. *

HARRY

We really need to record a call from these bastards. *

(CONTINUED)

CONTINUED:

A beat. All looking at her. *

B
Okay. Plug the thing in. *

Malcolm does.

B (cont'd) *

So you're the boss spook?

HARRY

Absolutely.

B

You're no James Bond.

MALCOLM

I'll eh, get on. I'm a big fan you know.

B stares back at him. Then a big smile.

B

Isn't he sweet.

Malcolm blushing deeply and leaves the room.

B (cont'd)

You gentlemen want a cup of tea?

HARRY

Thank you very much.

She sits down. She waves at the vast but very low couch opposite. Harry sits down Adam does not.

SHOT: Harry an oddly small figure on the couch, his knees together.

B lifts the teapot and begins to pour. She goes to pieces. She throws the teapot on the floor, breaking cups. *

HARRY (cont'd) *

I ... *

ADAM

Don't worry. *

Adam indicates to Harry to 'go over and comfort her.' *

Harry stands and goes over to B's sofa. He sits down beside her. She turns and puts her head on his shoulder. Awkwardly he takes her hand.

(CONTINUED)

CONTINUED: (2)

B

Sorry to be a difficult cow.
You're going to get Alfie back,
aren't you. That's why I rang
Downing Street.

*
*

Harry is paralysed by her touching him.

HARRY

We'll do our best. Though this
really is police work, you know.

*

B

But you're secret police. You've
got to be better than the other
lot.

(picks up the vodka
bottle)

*
*

Want one?

HARRY

A little early for me. Could I
talk to your husband as well?

B

Riff's unconscious with emotion.

*

HARRY

Well when he recovers perhaps ...
Miss B, there are a few questions.
The girl who distracted your
security guard ... Do you have any
idea who she is?

*
*

Adam puts a photograph from CCTV on the table. It shows the
security guard and the young woman on the floor before the
control panel.

Adam wanders off.

B

(looks)

Don't know her. What can you do
if your own security man brings a
tart in the house?

HARRY

It looks like she seduced him
deliberately. To prevent him
seeing the kidnapping.

B

'Seduced.' A funny old word. You
mean shagged.

HARRY

Miss B, we must find this girl.

(CONTINUED)

CONTINUED: (3)

B

I don't know her. Look call me B, right? Not Miss B.

(A lovely smile)

My real name's Brenda. But when I started modelling they said you can't walk down a catwalk with a name like 'Brenda.' I mean it was the nineties when style was all.

HARRY

Absolutely.

B

What's your name? *

HARRY

John.

B

Find him for me, John. I'm dying inside.

HARRY

Bob will give you a number you can use at any time. It'll be absolutely secure. And he'll be here as often as he can.

B

Is he house trained?

ADAM

I can change my own litter.

Charming grin but she does not respond. She stands abruptly.

B

Well if you don't I'll sue you sick. *

A groan. They all look at a sofa. Riff stands and stares at them. *

RIFF *

Lover?

B

Oh baby.

She goes to him and hugs him.

Adam and Harry talk low to each other.

ADAM

He's got a sleeping bag behind there.

(CONTINUED)

CONTINUED: (4)

HARRY

A ten million pound house and married to her and he sleeps behind the sofa?

ADAM

When you've got everything maybe what you really want ... is to have nothing.

HARRY

I can't handle these creatures. You'll run this operation.

ADAM

Oh okay.

HARRY

Be here as often as you can. Make sure they don't do anything crazy, when the ransom demand comes we'll need them to be rational. Relatively speaking.

B turns on them.

B

I think we should go on the news. Plead with the kidnapers.

HARRY

Over to you. I'm going back to the real world.

Harry turns to go.

ADAM

(to B and Riff)

Look I don't think ...

26

INT. THAMES HOUSE. THE GRID - DAY 2. 1100

26

Danny, Ruth and Sam are working together. Pictures of B and Riff are all around their work stations.

The three of them have earphones on. That squidgy sound. They are well into the music.

They turn to each other to sing a chorus - high, out of tune.

RUTH & DANNY & SAM

"Drinking all my love away hey hey."

Harry has appeared beside them.

(CONTINUED)

CONTINUED:

HARRY

Excuse me. I said excuse me!

Danny and Ruth realise and pull off the headphones.

DANNY

Sorry Harry, research.

SAM

Brilliant album. Bit of an oldie.

*
*

RUTH

Do you mind this is my youth.

*
*

DANNY

What's B like, Harry?

HARRY

Extraordinary. Put your hands
around that waist and your fingers
would touch.

They stare at him. He blushes.

DANNY

Harry why are we investigating
this, it's a police job.

*

Harry turns away without answering.

*

DANNY (cont'd)

(to Ruth)

What did I say?

*
*

Harry turns back.

HARRY

Do you understand atomic theory?

DANNY

Well ...

HARRY

Quantum mechanics? How there are
six extra dimensions and infinite
universes parallel to this one?

DANNY

No.

HARRY

Nor do I. I don't understand
politics either.

He storms off towards his office.

(CONTINUED)

CONTINUED: (2)

RUTH

Oh dear.

SAM

I better get on with ...

RUTH

Yes.

27 INT. THAMES HOUSE. HARRY'S OFFICE - DAY 2. 1103 27

Harry enters. His phone is ringing. He lifts it.

HARRY

Yes.

28 INT. PORTCULLIS HOUSE. OFFICE - DAY 2. 1103 28

John Sylvester sits, wrecked, before an empty whiskey bottle.

SYLVESTER

Help me Harry.

29 INT. REGENT'S PARK VILLA. GAMES ROOM - DAY 2. 1115 29 *

Riff is drinking straight from a bottle of vodka. Adam is reading the 'Kidnap Bible'.

RIFF

Why haven't they rung yet?

ADAM

They will.

RIFF

How many kidnaps you handled?

ADAM

Dozens.

RIFF

Right. You want to do some of this?

ADAM

Nah, I'm working.

RIFF

Me too. I'm writing my new album.

ADAM

How's that going?

RIFF

The sick thing is, I hadn't had an idea for weeks. But when they told me Alfie had been snatched a lyric came straight in my head.

(CONTINUED)

CONTINUED:

ADAM

What ... a song about him ...

RIFF

Yeah. Though I make it about a girl. Be tacky if people knew it were about Alfie.

ADAM

Right.

RIFF

(Sings soft)

'I weep on the phone/leave her alone/send her home' ... chorus:

(Explodes into aggressive mode, throwing himself about the room)

'kidnap my heart/tear me apart/can't take it no more/I'm on the floor/can't take the pain no more ...'

(Snaps out of it)

What do you think?

Adam, for once, is lost for a response.

ADAM

It's great.

RIFF

No it's not it's crap. It's just not there any more. I think my talent's left me.

ADAM

That's not what your fans think.

RIFF

Fans? I haven't got fans. I got ... people eaters. People who want to eat me. When you're a singer all kind of crazies come out of the woodwork.

ADAM

We know all about crazies.

RIFF

What, terrorists? Yeah but terrorists bomb for a reason. Some of my so-called fans do things for no reason at all. I mean pubic hair in the post. I get sacks of it.

ADAM

It's going to be all right.

(CONTINUED)

CONTINUED: (2)

Riff's eyes go dead. Everything has gone. *

RIFF *

I'm going to lie down.

He shuffles off to behind the sofa and lies down. Adam turns away.

30

INT. PORTCULLIS HOUSE. OFFICE - DAY 2. 1200

30

John Sylvester and Harry.

SYLVESTER *

Did you see my recommendation to
the PM. To up your funding? *

HARRY *

Terrific. *

SYLVESTER *

I've always been a very good friend
of M.I.5. *

HARRY *

I know that. *

SYLVESTER *

So I wondered ... *

HARRY *

What? *

Sylvester looks away. Tears well in his eyes. *

SYLVESTER *

I'm in a little bit of bother,
Harry. *

HARRY *

Surprise me, John. *

SYLVESTER *

(his face collapses)
Actually, I've lost my way. *

HARRY *

(sighs)
What do you want me to say? *

SYLVESTER *

I'm trying to call in a favour
here. Remember I helped you get
out of a jam when I was in the
foreign office: that business with
the Sheik from the Gulf and the
Casino? *

(CONTINUED)

CONTINUED:

HARRY
That was a while ago.

*
*

SYLVESTER
You disapprove of me, don't you.
My lifestyle!

*
*
*

HARRY
How I hate that phrase.

*
*

SYLVESTER
Fame is the problem. I'm a
Government minister, a TV face.

HARRY
What is it, money or a woman?

*
*

SYLVESTER
I went with a girl in the park.

*
*

(CONTINUED)

CONTINUED: (2)

HARRY
What park?

SYLVESTER
Kensington Gardens. We'd been to a hotel and she said let's go and do it in a park. For fun. She was fun. But all along she knew who I was! She made threats! **The tabloids. Me, with my experience, suckered by a kiss and tell.**

*
*
*

HARRY
And you want me to find her?

SYLVESTER
She ... may be in hospital.

*

Harry waits.

*

SYLVESTER (cont'd)
I ... lost control. I hit her. She fell, she knocked her head or something, the way she was lying looked strange and I panicked and ran ...

*
*
*
*
*
*

HARRY
How did you contact her?

*
*

SYLVESTER
The mobile.

*
*

HARRY
Then I think it should be destroyed, don't you? Professionally.

*
*
*
*

Harry pockets the mobile.

*

31 **INT. THAMES HOUSE. THE GRID - DAY 2. 1300**

31

Harry and Ruth, moving through the Grid towards his office.
Harry gives Ruth the phone.

*
*

HARRY
Sylvester's phone. Get Malcolm and Colin to have a look. Trace his life.

RUTH
He was the hope of his party.

*

HARRY
A high flyer. Now falling fast.

*
*

CONTINUED:

Oliver Mace comes onto the Grid.

RUTH
Mr. Mace.

OLIVER
Miss Evershed. *

Harry and Oliver go into Harry's office.

32 INT. THAMES HOUSE. HARRY'S OFFICE - DAY 2. 1305

32

OLIVER
You were at Portcullis House.

HARRY
Are we spying on each other now?

OLIVER
Come on Harry, we both have that
place under surveillance. Tracking
MP's mistresses and drink
deliveries. Sylvester: is it money
or a woman?

HARRY
Neither.

OLIVER
Really.
(A beat)
The kidnapping of baby Alfie. *

HARRY
Yes.

OLIVER
Why is Adam Carter running the
operation, not you?

33 EXT. OBSERVATION VAN. ESTABLISHING - DAY 2. 1308

33

The obbo van is parked in a leafy back street. Adam
approaches it. *

34 INT. OBSERVATION VAN - DAY 2. 1309

34

Malcolm listening to one can held to his ear, making
adjustments with his other hand. *

ADAM
Everything working?

SAM
It's all operational. Adam it's
not my place but ... The Kidnap
Manual says co-operate until the
victim is returned. *

(CONTINUED)

CONTINUED:

ADAM
And you think that's what we should
do.

MALCOLM
You don't?

Adam receives a text message. He takes out his phone.

ADAM
I think we should utilise our
specific skills.
(smiles)
Spying and lying?

He puts his phone away.

MALCOLM
(Punching the air)
Yes!

ADAM
What?

MALCOLM
I've got through the scanning
device. We can listen to her
mobile.

ADAM
(looks at his watch)
Thirteen hours, twenty four minutes
since the kid was taken. The book
says contact's usually made in six
hours. You need to stay sharp.

He moves to leave.

35 INT. THAMES HOUSE. HARRY'S OFFICE - DAY 2. 1310

35

Harry and Oliver. In mid row.

HARRY
Adam Carter is running it, full
stop.

OLIVER
All right!
(A beat)
There's another dimension to this.
Downing Street are wondering
whether, after all, the knighthood
was ... appropriate.

(CONTINUED)

CONTINUED:

HARRY
Downing Street had him kneel
beneath the royal bread knife
because an election's coming.
Anything for votes. Now they want
to what, un-knight him?

OLIVER
It's the wife that's worrying us,
her therapist's notes are rather
scary.

HARRY
Which you've seen.

OLIVER
We had a peep this morning. It
seems B has a little problem with
reality. I want someone in there
undercover, to make sure she
doesn't do anything stupid.

HARRY
Like?

A gesture across his throat.

HARRY (cont'd)
What are we getting into here?

OLIVER
I'm sending an officer over from
six to do the job.

HARRY
Not on my budget.

OLIVER
Relax. She'll be brilliant.

HARRY
She?

A sly grin from Oliver.

36

EXT. ADAM AND FIONA'S HOUSE - DAY 2. 1400

36

A semi-detached house. Some of the houses are flats, there
are 'for sale' signs. It is an area that is going to go 'up'
or 'down' very quickly.

Adam pulls up in a cab and goes in the front door.

ADAM
Fi?

Unpacked boxes. There is a big Welsh Dresser, empty. Fiona comes into the kitchen: old clothes, paint bespattered, a paint roller in one hand, paint tray in the other. Purple paint.

FIONA
What do you think?

ADAM
Very purple.

FIONA
'Very purple' is what Wesley wants.
Walls, floor and ceiling.

ADAM
Eight year-olds make great interior
decorators.

FIONA
You don't mind?

ADAM
Yeah, great. What did you really
text me for, Fi? *

FIONA
Oliver Mace has ordered me over to
Thames House. I'm to go under
cover on your Riff and B op. *

ADAM
No way ... *

FIONA
It's orders. *

ADAM
I'm going straight to Harry ... *

FIONA
(Low)
I want it, Adam. *

Adam is very upset.

FIONA (cont'd) *

But if I come over to Five I can
have a life with you and Wes, in
this house ... *

ADAM *

I don't want you doing field work,
here or anywhere. I remember Syria
everyday. *

CONTINUED:

FIONA
That was frightening. But I never
felt more alive.

*
*
*

ADAM
Oh God.

*
*

FIONA
(Changes tack. A hand on
his chest)
Let's just see how this goes.
I need to be in the field, Adam.
It's what I am, it's what I do.

*

ADAM
It'll get you killed one day. I
know it.

They embrace. He gets purple paint on his shirt.

FIONA
Oh ...

ADAM
Wes fashions next?

She laughs. Adam looks at his watch.

*

ADAM (cont'd)
I've got the obbo van active and
I've got to quiz a source. Love
you and leave you.

*
*
*

FIONA
I'll see you at Thames House.

ADAM
Yeah.

He's still unhappy.

38 **INT. RESTAURANT - DAY 2. 1430**

38

Adam arrives. It is a small, discreet restaurant with all
the indications of a very pricey menu.

MICHELLE MOLBY is sitting in a corner at a table for two.
She is thirty-something, very well dressed, long hair, sun
tanned, carefully make up. There is a golden hue about her.

She sees Adam and smiles. He joins her.

ADAM
Michelle.

MICHELLE
Adam.

(CONTINUED)

CONTINUED:

He sits. A WAITER appears.

MICHELLE (cont'd)
My salad.

Adam looks at the menu quickly.

ADAM
I'll have the meatballs.

The waiter goes. Adam looks at his watch. *

MICHELLE
Tight schedule? *

ADAM
You could say that. *

From a bag at her side she produces a shiny sheet, a proof for the front page of a magazine, 'Mega.'

Adam takes it. His eyes widen. She enjoys his shock.

MICHELLE
What would our young, college selves say if they could see us now? Me the journalist, you the spy.

CLOSE UP: the front page of 'Mega.' There is a lurid front page: 'Spooks Hunt Alfie'. A masked figure with a gun and silencer, baby Alfie and Riff and B. *

ADAM
You can't run this.

MICHELLE
But it's true. Isn't it.

ADAM
No way can I ...

MICHELLE
... confirm or deny security operations.
(lower)
I'm your window into Fleet Street. You need my help. Help me in return.

ADAM
You're in breach of the Official Secrets Act.

MICHELLE
Who isn't these days? I know all about what's going on.

(CONTINUED)

CONTINUED: (2)

MICHELLE(cont'd)

I did an exclusive deal with Riff
and B this morning.

*

ADAM

Their baby goes out of the window
and they're on the phone to ...

MICHELLE

... to the trashy gossip mag I
edit? Of course. What else do you
expect them to do?

(A beat)

I'll hold the story from the next
edition. If you talk to me.

Then Adam smiles.

ADAM

Shred the hard copies, delete the
images from your computers.

MICHELLE

So M.I.5 are investigating the
kidnapping.

He looks at her.

MICHELLE (cont'd)

Wonderful.

ADAM

Tell me what you know about Riff
and B.

*

MICHELLE

Her career's on the up and up.
Some say it's bone structure some
say she's a stratshag.

ADAM

A what?

MICHELLE

Strategic shagger.

ADAM

Right.

MICHELLE

But while her modelling's in the
stratosphere, his music's on the
slide. The great album was ten
years ago. Since then ... tracks
with strings, Christmas novelty
songs ... he's lost his edge. It's
a law with angry British rockers:
those who don't die end up played
on Radio Two.

(CONTINUED)

CONTINUED: (3)

ADAM
Why does the nation love 'em?

MICHELLE
Ah, fame and lust. Riff and B are a mass sexual fantasy. The danger for them is any moment it can turn into a blood sport.

ADAM
How do they keep sane?

MICHELLE
You've met them. Do you think the word 'sane' is anywhere near it?

39 INT. REGENT'S PARK VILLA. LIVING ROOM - DAY 2. 1455 39 *

Riff is lying on his sleeping bag behind the sofa. He holds Alfie's teddy bear to his chest and he is weeping. B's head appears above the sofa.

B
Oh babe, babe.

She climbs over the back of the sofa and lies with him. They cuddle.

RIFF
Where's little Alfie?

B
It'll be alright.

RIFF
Will it?

B
Come here.

They cuddle and kiss.

40 INT. THAMES HOUSE. FORGERY SUITE - DAY 2. 1500 40

Malcolm, Colin and Ruth. Malcolm has the mobile phone in a cradle of wires leading to a machine and a screen.

MALCOLM
No memory on a chip is ever deleted. Not even in a politician's phone.

COLIN
Tags are left to hidden files.

CONTINUED:

MALCOLM
Digital ghosts. We've retrieved
these.

He types a command on a keyboard. On the screen we see the
images that John Sylvester looked at.

MALCOLM (cont'd)
(holding out an envelope)
Hard copies.

Ruth takes them.

RUTH
But who is she?

41 INT. THAMES HOUSE. THE GRID - DAY 2. 1530

41

Adam comes out of the pods. Harry and Fiona come out of
Harry's office. Ruth hovers. *

FIONA
(To Harry)
Is the cocaine here?

HARRY
Malcolm's got it.

ADAM
Cocaine?

FIONA
It's bait.

HARRY
Customs and Excise went potty but I
bent them to my will.

FIONA
Better be good stuff, B will know.

She sees Malcolm coming out of the forgery suite. She goes
over to him.

FIONA (cont'd)
Malcolm, can you give a substitute
for the cocaine? Something
harmless I can take, you know, if I
find myself in a situation.

MALCOLM
Section G have concocted this.
Harmless but it'll give you a
convincing nasal discharge. *

*
*

(CONTINUED)

CONTINUED:

FIONA
Lovely.

RUTH
Harry ...

She hands him a photograph He stares at it. His face is stone.

HARRY
Come.

They go towards his office.

Adam and Fiona, close to each other.

FIONA
I'm here Adam, and that's that.

She realises that Sam is watching her closely. She smiles at her. Sam smiles back. *

42

INT. THAMES HOUSE. HARRY'S OFFICE - DAY 2. 1600

42

Harry and Ruth.

CLOSE UP: a picture of a police crime scene. The body of the young woman seen in Sylvester's photographs is lying in bushes, her clothes torn and bloody.

HARRY (O.S.)
You get this from the police? *

RUTH (O.S.)
Off someone I know in the Greater London Murder Squad. I know an I.T. girl working as a researcher in the incident room. She wants to get into GCHQ and I've said I'll put a word in for her. She's very good So she ... e-mailed this to me. Without her superiors knowing of course.

HARRY
Dear God Ruth, is any institution in this country safe from you?

RUTH
I like to think not.

HARRY
(Shuffles the photographs)
It's the girl Sylvester snapped. He told me he was in Kensington Gardens with her. *

They look at each other.

43

INT. THAMES HOUSE. THE GRID - DAY 2. 1605

43

Adam and Fiona, further along in their conversation. Cross.

FIONA
Let's be professional.

ADAM
Yeah let's be that.

She goes to Danny, they walk towards the forgery suite.

DANNY
We've giving you a legend with a
French firm. Vita Nuova.

FIONA
(impressed)
Do I get free make-up?

DANNY
We'll see what we can nick when
this is over.

FIONA
How come such a big firm lets us
use it?

DANNY
The French Security Services use
them as cover. Ambassadors wives
of Foreign countries ... free make-
up at the UN for delegates
girlfriends ... it gets the French
into lots of places. Harry called
in a favour to let us run you as
one of their reps.

Ruth appears from Harry's office, the photographs in one
hand, a file in the other.

RUTH
(To Fiona)
Research on Brenda Rawlings, known
to us as B.

FIONA
Anything there I can use? Or is
she sickeningly perfect?

RUTH
She's had botox in her bum.

Danny looks shocked.

*

*

(CONTINUED)

CONTINUED:

FIONA
(Interested, taking the
file)
Really?

RUTH
Fiona ...
(Slightly awkward)
We all know what you did in Syria.
It's a privilege to have you work
with us.

DANNY
Here here.

FIONA
Thank you.

Fiona goes into the forgery suite. Fiona looks back at Adam,
who is watching.

44

INT. THAMES HOUSE. FORGERY SUITE - DAY 2. 1610

44

Malcolm is there.

MALCOLM
And the next customer please.

On a bench there is a magnificent rectangular case in white
leather and chrome.

MALCOLM (cont'd)
Just been sent over from Vita
Nuova's Bond Street shop. You'll
have to sign for it. And they
would very much like you to give it
to B.

*

He opens it. It is like an elaborate and large vanity case.
There is a wonderful array of make up products and devices in
exquisite trays. There is a mirror inside the lid.

FIONA
She gets that free?

MALCOLM
For a woman like that, everything
is free.

FIONA
You think so?

She looks at a poster of B in a bikini that Malcolm has taped
to the wall.

(CONTINUED)

CONTINUED:

MALCOLM

Here are your drugs. Here's the
fake. And here is the real stuff.
Bolivia's finest. That should
impress the Knight and his lady.

*
*

FIONA

Well thank you kind Sir.

45 **EXT. REGENT'S PARK VILLA - DAY 3. 0900**

45

Fiona - immaculately and glamorously dressed, carrying the
vanity case - pushes through the press. From her POV as she
tries to shield her face with the case.

REPORTERS - BABBLE OF VOICES

Who are you?/What you doing
here?/Any News of **Alfie**?

*
*

The front door opens.

46 **INT. REGENT'S PARK VILLA. **SIDE DOOR/LIVING RM-DAY 3. 0901**** 46

*

The door has been opened by Adam. There is not a flicker of
recognition between them.

FIONA

I've come to see B. Andrea La
Rouche from 'Vita Nuova' cosmetics.

ADAM

I'm sorry Miss I'll have to search
you.

FIONA

Of course.

Puts the case down and raises her hands.

Riff is coming down the stairs.

*

RIFF

What are you?

*

FIONA

I'm from 'Vita Nuova.'

RIFF

Don't you know what's going down in
this house? Get out.

*

B comes out of the living room and is not amused.

B

Vita Nuova?

FIONA

Yes, Andrea La Rouche ...

(CONTINUED)

CONTINUED:

B
It's all right babe.

RIFF
Oh don't mind me. What I feel.

He turns and runs up the stairs.

Adam begins to frisk Fiona.

B
(to Adam)
What do you think you're doing?

ADAM
I am responsible for your security.
(to Fiona)
Miss. I will have to search your case.

B
(to Fiona)
Ignore him. He's a plonker. Come and have a drink.
(points out a door to Adam)
The servants go down there.

They turn away. Adam walks towards the door.

ADAM
(into his comm device)
She's in.

47

INT. REGENT'S PARK VILLA. LIVING ROOM - DAY 3. 0910

47

FIONA
I think my boss left a message ...
I didn't know whether to come round
... I'm so sorry about what's
happening to your family.

B
(hostile)
Well it's nothing to do with you,
is it.

FIONA
Look if you want I'll come back
later ...

B
No no doing business will take my
mind off Alfie.

Fiona glances at the coffee table. There is a mirror with a
bag of cocaine beside it.

(CONTINUED)

CONTINUED:

B (cont'd)
How's Henrie?

FIONA
Our managing director is in love
with you.

B
He's gay. You saying I'm some kind
of gay icon? *

Fiona is finding her difficult.

FIONA
No. Are you? *

B
If it sells mags. *

And she smirks. Fiona smirks back. Getting somewhere ... *

B indicates the lines of cocaine. She is looking at Fiona,
hard, judging her.

B (cont'd) *

You cool?

FIONA *

Sure. I've got some Bolivian. The *

best. *

(grins) *

Special sample. *

B *

(still unsmiling) *

Why not? *

48 EXT. REGENT'S PARK VILLA. GAMES ROOM - DAY 3. 0915 48 *

Riff, sitting on the floor, back to the side of an armchair. *

Adam comes in. *

RIFF *

How am I going to get through *

today? *

ADAM

You should get some sleep.

RIFF *

I can't not with a stranger in *

there. *

ADAM

Why not a bed ...

(CONTINUED)

CONTINUED:

RIFF

I can't sleep in a bed, I can't do it.

ADAM

Why is that?

RIFF

Best days of your life in't they.

ADAM

Sleeping on floors ...

RIFF

Touring. Doing small festivals, way down on the playing order. When the world began. My world.
(a beat)

Well if you can't sleep ... B's got some lines in there, want some?

ADAM

Riff, I'm just a security man. But can I say something like a friend?

RIFF

Sure.

ADAM

Stay straight today. You've got to get Alfie back.

RIFF

Yeah. Yeah you're right. I'll just do vodka.

49

INT. REGENT'S PARK VILLA. LIVING ROOM - DAY 3. 0917

49

FIONA

Here try mine.

Close to Fiona at the glass table. She pours out two lines of cocaine, but, with sleight of hand, it is the harmless powder from a different packet. She chops it with a razor blade.

B

Andrea La Rouche? You French, then?

FIONA

Nah I'm from Bromley.

They find this funny and start giggling. Then B goes hard.

B

I'm from Bromley. Are you saying you are, just to suck up?

(CONTINUED)

CONTINUED:

FIONA

No.

B

I hate it, how people suck up.

FIONA

I'm a Bromley girl, I went to Wantage Road School.

B

Oooh, the all girls.

FIONA

What about you?

B

The *Grange*.

FIONA

Oh private.

B

My dad owned shops.

FIONA

Really? Do you get on?

B

He died.

FIONA

Oh I'm sorry.

B

It's all right.

She snuggles up to Fiona.

B (cont'd)

Bromley girls?

FIONA

People I was at school with wouldn't dream of what I get up to now.

B

And what do you get up to?

FIONA

(shrugs)
Botox in my bum?

B

You've had that have you?

(CONTINUED)

CONTINUED: (2)

FIONA
After my baby. What scared me was they wouldn't get it, you know, equal each side.

B
(low)
I know ... I had to have it after Alfie, too. I love him to death but he did my body in. I had to get back to work and a perfect bum is what the world expects of someone in my job.

FIONA
Yes.

B
I've had to fight you know. All the way. I'm little, before me catwalk models were long streaks of bacon. It's kind of sad though, having to have stuff squirted in your bum cheeks.

They glance at each other, then collapse into giggles. Fiona puts her arms around B. The phone rings. There is a beep. Riff's recorded voice says:

RIFF (ON PHONE SPEAKER)
It's us. Speak.

A beep. Then there is a distorted voice.

VOICE (ON SPEAKER)
You want Alfie back. This is what you do.

Fiona is alert. B does not notice at first.

VOICE (ON SPEAKER) (cont'd)
Three million in a hold-all. Non-sequential notes.

50 INT. OBSERVATION VAN - DAY 3. 0920

50

Malcolm, headphones on, is alone in the van. Frantically he throws switches.

VOICE (ON SPEAKER)
Do this or you get little Alfie sent to you in the post, bit by bit.

MALCOLM
Contact!

CONTINUED:

B
Three mill.

A beat.

RIFF
Yeah. We can do that. Yeah.
They can have my guitar hand cut
off in the bag too, it that'll get
Alfie back. You can't stop us
doing this.

*
*
*
*
*

ADAM
Alright. But I'm going to control
this, all the way.

*
*
*

B
Action man.

*
*

54 EXT. ESTABLISHING. THE HOLE CLUB. STH LONDON - DAY 3. 1700 54

The club was once a large pub. Its windows are boarded up and the entire building is painted black. It looks scruffy and menacing. 'The Hole' is scrawled across the front.

55 INT. THE HOLE CLUB. SOUTH LONDON - DAY 3. 1701 55

Adam and Danny stand on the dance floor. The ceiling is low, there are pillars, at one end a low stage and on one side a long, high bar. On a far wall there is a big sub-Warhol image of Riff playing a guitar.

*

DANNY
There's the cloakroom.

They walk towards a small opening. They lean over the counter. There are racks and shelves for coats.

ADAM
I don't like this.

56 INT. PORTCULLIS HOUSE. OFFICE - DAY 3. 1730 56

Sylvester is asleep on a couch. He wakes. He looks at the door knob. It is turning. He sits up in alarm. Harry comes in.

SYLVESTER
Breaking and entering, Harry?

Harry switches lights on and puts the police photograph of the murdered woman in the park on his desk.

HARRY
Her body is in the Kensington
mortuary. The police can't
identify her. They think she was
an illegal.

*
*

(CONTINUED)

CONTINUED:

SYLVESTER
I didn't kill her, I swear ...

Harry pulls him up violently and drags him across the room to the desk. Sylvester sits. Harry sets House of Commons notepaper and the pen before him.

SYLVESTER (cont'd)
What ...

HARRY
Dear Prime Minister. I resign ...
you describe what happened. You
send the letter. Write.

CROSS FADE TO:

57 SAME. LATER. 1800

57 *

Sylvester has written a paragraph. He signs it. Harry gives him an envelope. He puts the letter in it. Harry takes the envelope.

HARRY
I will put this in the internal
mail for you.

He lifts the desk telephone phone and sets it before Sylvester.

HARRY (cont'd)
And now perhaps you'd like to help
the police with their enquiries.

*
*

Harry leaves without a sound. Sylvester, shaking with fear, looks at the telephone. He slumps forward, puts his head on the table and blacks out.

58 SAME. EVEN LATER. 1830

58 *

Sylvester wakes with a start. Oliver Mace is standing behind him.

SYLVESTER
Do you Spooks walk through doors or
what?

Mace puts the letter of resignation, opened, on the desk.

OLIVER
Your letter did not arrive.

SYLVESTER
You intercepted a letter from me to
the Prime Minister ...

(CONTINUED)

CONTINUED:

OLIVER

I hope you haven't done anything stupid. Like ringing the police.

SYLVESTER

I must resign.

OLIVER

And you will. But not for the real reason.

*
*

SYLVESTER

I can't do the old family chestnut, missing my children's childhood.

*
*
*

OLIVER

You can if we have a really good day to bury bad news. There's this Riff and B story running.

*
*
*
*

SYLVESTER

Oh you mean when they find the child ...

*
*
*

OLIVER

... you will get buried on the inside pages. Timing is all. I will let you know exactly when.

*
*
*
*

SYLVESTER

What about the ...

*
*

OLIVER

The girl will be recorded as a possible illegal, found dead. Ten days in the mortuary, then they'll cremate her.

*
*
*
*

SYLVESTER

You know I'll always suffer with my conscience.

OLIVER

All that concerns me is that the The government does not fall because of your disgusting little sin - by the New Year we could be at war with Iran. Now please pull yourself together. I'll have a medic sent over from Vauxhall Cross to give you a vitamin shot.

59

INT. THE HOLE CLUB. SOUTH LONDON - DAY 3. 1832

59

*

Riff, Danny, Adam. Two SECURITY GUARDS stand in the middle of the club. They give Danny and Adam a large holdall.

*

(CONTINUED)

CONTINUED:

RIFF

That's my money!

He rips the holdall from the Guard's hands and goes to the cloakroom.

60 INT. THE HOLE CLUB. CLOAKROOM - DAY 3. 1834

60

Riff puts the money at the back of the cloakroom against the wall.

RIFF

Bastards, take your money give me my boy!

Riff flicks open his knife. Adam reacts immediately.

ADAM

No no.

RIFF

I'm going to wait here for 'em!

ADAM

No no you are not you are not. Go and sit in the car. Now!

They stare at each other. Then Riff deflates. He looks at Adam with watery, gimlet eyes.

He closes the knife and goes.

DANNY

His Sirness is losing it.

ADAM

Ticket in the loo, bag in here. Does that make sense? The kidnappers must know we'll be watching.

They are both looking at the wall.

DANNY

Are we both thinking ...

They go to the back wall. They run their hands over it. Adam shifts a brick. Daylight streams through.

DANNY (cont'd)

Malcolm? You getting this?

61 EXT. ESTABLISHING. OBSERVATION VAN - DAY 3. 1835

61

The van is parked around the corner from the club.

MALCOLM (V.O.)

Base to red four.

62 INT. OBSERVATION VAN - DAY 3. 1836

62 *

Malcolm before monitors. Colin is assisting him.

MALCOLM
All operational systems at optimum.
Over.

DANNY (ON SPEAKER)
Just tell me if you can see this
hole in the wall!

MALCOLM
Cameras at optimum, roger and over.
(To Colin)
Radio calls protocol. They won't
use it.

COLIN
General sloppiness.

MALCOLM
Yes it creeps in everywhere.

63 OMITTED

63 *

64 SAME. LATER. 1930

64 *

A TECHNICIAN in a white boiler suit has replaced the bricks.
They look at it.

ADAM
The kidnap Bible says track the
kidnappers. Let them do the work:
return the victim, then lift 'em.

DANNY
Isn't police work horrible.

ADAM
(to the camera)
Malcolm, tracking device on this
bag chop chop.

MALCOLM (ON EARPIECE)
Tango X-Ray Base to red two will
co, repeat will co, roger out.

*

Danny and Adam look at each other, each touching their ears.
Danny shakes his head in disbelief.

ADAM
Patch me through to Fiona. She's
got to keep B happy 'til I can get
back there.

65 INT. THE HOLE CLUB. SOUTH LONDON (MONTAGE) - NIGHT 3. 2000 65

The clubs is empty. Then staff arrive. The bar is opened. The bouncers meet in the centre and have a bonding huddle ending in high fives.

66 INT. OBSERVATION VAN - NIGHT 3. 2001 66

Danny, Malcolm and Colin watching the bouncers.

MALCOLM
A bouncer's ball.

67 INT. REGENT'S PARK VILLA. LIVING ROOM - NIGHT 3. 2005 67

Fiona and B. As they speak B chops up cocaine and arranges it into two lines. *

FIONA
Look you've been really sweet but I think I should go.

B
No, stay. Overnight if you want. I've got to have someone with me for this.

FIONA
My boss will ...

B
Your boss will cream his pants when he knows you're my house guest. He'll be dreaming deals.

FIONA
You sure?

B
It's nothing. I've decided I like you. I'm good at people.

She hands Fiona a fifty pound note, rolled up. Fiona hesitates.

B (cont'd)
All right?

FIONA
Great.

Fiona makes the decision. She leans forward to snort the cocaine.

68 INT. THE HOLE CLUB. SOUTH LONDON (MONTAGE) - NIGHT3. 2200 68

The first clubbers arrive. The place fills up.

69

INT. REGENT'S PARK VILLA. LIVING ROOM - NIGHT 3. 2205

69

Riff comes in with Adam. *

B and Fiona have their arms around each other and are giggling. Then they realise Adam and Riff are there. *

B rounds on them, glassy eyed, foul tempered.

B

(To Riff)

You were going to stay there. *

ADAM

We've got things under control.

B

Shut up, you're just the hired help. In fact go away. I'm talking to my husband.

RIFF *

He's trying to get our kid back,
...

FIONA

Maybe I should ...

B

Stay where you are Andrea. You I need, him I don't.

ADAM

I'll let you know if there's any
...

He goes to the door and is closing it as slowly as he can to listen.

B

(To Riff, ignoring Adam) *

You said you'd not let the money out of your sight!

RIFF *

They got it covered and the kidnappers'll ring here ...

70

INT. REGENT'S PARK VILLA. **SERVANT'S STAIRS** - NIGHT 3. 2208 70 *

Adam comes in through the servant's door. He speaks to a comm device in his lapel. *

ADAM

Danny?

71 INT. OBSERVATION VAN - NIGHT 3. 2209 71

Danny is in the van with Malcolm and Colin.

On the monitors the club is packed.

DANNY
Yeah Adam ...

MALCOLM
... please use call signs ...

DANNY
... how's the famous couple?

72 INT. REGENT'S PARK VILLA. **SERVANT'S STAIRS** - NIGHT 3. 2210 72 *

Riff and B can be heard rowing in the living room. *

B (O.S.)
I told you, put the bag where I
said and stay there!

ADAM
Having a marital conversation.
Anything happened?

73 INT. OBSERVATION VAN - NIGHT 3. 2215 73

Before the screens. In the gents there are two YOUNG MEN
embracing against a wall, their jeans down to their knees.

DANNY
Minor scene in the gents but
nothing.

74 INT. REGENT'S PARK VILLA. **LIVING ROOM** - NIGHT 3. 2218 74 *

B (O.S.)
Why couldn't you do what I say!

Something is thrown against the door.

ADAM
I better go.

He rings off.

Riff comes out of the room. He walks past Adam oblivious of *
him and goes up the stairs. He stops. *

RIFF
I don't understand her. It's our
kid, why are we rowing? *

ADAM
It's a human reaction.

(CONTINUED)

CONTINUED:

RIFF
(really fed up)
That what it is?

He goes up stairs.

75 INT. THE HOLE CLUB. SOUTH LONDON (MONTAGE) - NIGHT 3. 2220 75

The club is a packed mass of dancers under the low ceiling. In the cloakroom more and more bags are piled up against the wall.

76 INT. OBSERVATION VAN - NIGHT 3. 2222 76

Danny, Malcolm and Colin are watching the screens.

CCTV: A masked man (Ponti) starts to pull bricks out of the wall.

DANNY
He's masked.

ADAM
He knows he's on camera.

CCTV: He pulls the bag out and starts his escape.

DANNY
The bag's moved. Trackers ... ?

MALCOLM
All six devices are operational.

Another screen. On it a street map a flashing green light is moving.

DANNY
(Into mike)
Base to car one are you in position?

VOICE (ON SPEAKER)
Car one to base: in position.

DANNY
Here we go.

76A INT. REGENT'S PARK VILLA. LIVING ROOM - NIGHT 3. 2223 76A

Tension: B and Fiona sit, holding each other. Riff lies curled up behind the sofa.

76B INT. REGENT'S PARK VILLA. HALL DOOR - NIGHT 3. 2223 76B

Tension: Adam walks up and down as his finger to his ear.

77

INT. OBSERVATION VAN - NIGHT 3. 2225

77 *

Danny, Malcolm and Colin are watching the screens: the flashing green light has moved across the street map. It stops. *

MALCOLM
They've stopped. Getting out of the car? *

COLIN
Grid ref 19 5. 8 13. *

Malcolm types this into a laptop. *

MALCOLM
Some kind of scrap yard. *

DANNY
CCTV? *

MALCOLM
Matton Security Systems. I'll access their cameras. *

Malcolm inserts jack plugs. They patch into CCTV footage of a scrap metal yard. *

ON SCREEN: They see the masked man holding the bag with the money up to a huge magnet, which is suspended on cables. He heads back to his car, gets in and drives off. *

COLIN
The trackers have stopped working. All of them. *

MALCOLM
Impossible. What can knock out six trackers? *

DANNY
(into mike)
Units move in, take them now! *

78

INT. REGENT'S PARK VILLA. SERVANT'S STAIRS - NIGHT 3. 2225 78 *

ADAM
Scrap metal yard? *

DANNY (ON EARPIECE)
Yes. Sorry Adam. *

ADAM
Don't worry about it. I'll tell the deadly duo. *

79

INT. REGENT'S PARK VILLA. LIVING ROOM - NIGHT 3. 2230

79

B and Fiona on the sofa. Adam before them. He's told them. *

B
Lost 'em! And the money! *

Riff appears above the sofa. *

ADAM
They took it to a scrap metal yard.
They put the bag under a magnet.
Knocked out the tracking devices. *

RIFF
What one them magnets that lifts up
cars ... *

B
Well they seem to know what they're
doing and you don't! *

RIFF
Well they got the money now they'll
give Alfie back. That's good in't
it? In't it? *

ADAM
We want to catch these people. *

(CONTINUED)

CONTINUED:

RIFF

Well I don't want to play cops 'n' spies, I just want my son.

ADAM

Look I apologise. Right? But we've got to move on ...

B

Secret police supermen? You're a useless load of wimps!

She storms off. Riff follows her.

RIFF

Look B, they're only ...

She's gone and he's gone.

FIONA

Loo.

They turn and leave quickly.

80

OMITTED

80

81

OMITTED

81

82

INT. REGENT'S PARK VILLA. BATHROOM - NIGHT 3. 2245

82

CAMERA: close to Adam and Fiona.

Fiona closes the door and locks it. Fiona is speedy. Her nose starts to bleed.

FIONA

Oh sod ...

ADAM

Put your head back. Put it back!

She does so. He pulls out tissues for her. She throws her head back.

FIONA

What do you think?

ADAM

I think you're playing a dangerous game.

FIONA

No what they're up to.

(CONTINUED)

CONTINUED:

ADAM

The kidnap's a fake.

FIONA

She did it, not him. He's frightened for the kid she's not. The way she reacts, everything's false.

ADAM

She wanted him to put the bag against the wall. She knew that's how it was going to be lifted. So what's she doing?

FIONA

She'll have got someone she trusts to snatch [Alfie](#). Do it for real, go over the wall, hooks and ropes, abseil up to the window, lower the kid down in a bag. Then when they get the kid back the nation will rejoice.

*

ADAM

All for publicity.

FIONA

All for fame.

She dabs her nose.

ADAM

Fi', the coke, it's dangerous.

FIONA

It's the only way to stay with her. Don't worry.

ADAM

The substitute stuff ...

FIONA

She's too sharp. Don't worry I'm taking an antidote.

ADAM

What?

FIONA

Valium.

ADAM

That's a hell of a cocktail of drugs. You got to stop this.

FIONA

I can handle it.

(CONTINUED)

CONTINUED: (2)

She leans into him.

FIONA (cont'd)
In the field again? Best team
ever? Flush it.

ADAM
What?

FIONA
The loo.

ADAM
Oh yeah.

He flushes the lavatory and turns back but she has gone. He looks very worried.

83

INT. THAMES HOUSE. THE GRID - DAY 4. 0900

83

Danny, Ruth, Adam. The holdall is on a table in front of them, empty. Danny is spooling through footage from the scrap metal yard. A huge magnet hangs a few feet above the holdall. Photographs from the yard are scattered on the table.

*
*
*
*
*

DANNY
Only someone really heavy weight
would think of this.

*
*

RUTH
And Adam, you really think Riff and
B set this up, had their own child
kidnapped, stole their own money?

*
*
*
*

ADAM
Fiona thinks so too.

*

DANNY
So we're all just part of her
publicity machine, that it?

*
*
*

ADAM
No longer. I'm pulling Fi out.

*
*

Harry is suddenly there.

HARRY
Don't do that. Everything's
changed.

They all stare at him.

84

EXT. REGENT'S PARK. FLOWERBED - DAY 4. 1000

84

A tent is over an area of the flowerbed. POLICEMEN and a
cordon. A C.I.D OFFICER is there in a forensic tunic.

(CONTINUED)

CONTINUED:

Adam and Danny arrive.

(CONTINUED)

CONTINUED: (2)

OFFICER
Very shallow grave. Done in a hurry.

He leads them into the tent. They look down. They are terribly shocked. Danny leaves first.

Outside the tent Harry and Adam join Danny.

DANNY
It's only two hundred yards from the house.

ADAM
The baby's got a head injury. The pathologist thinks his neck's broken too.

HARRY
They dropped him?

ADAM
Probably coming out of the window.

DANNY
Dear God.

85

INT. REGENT'S PARK VILLA. LIVING ROOM - DAY 4. 1100

85

Adam, Danny and Harry have told Riff and B. *Fiona is sat on the sofa.* *

RIFF
No. It's ... no no it's not. *

B
No that's wrong, that can't be ... it's wrong. *

Riff goes down onto his knees, B is disoriented. *

RIFF
Why's this happening to us? *

B
Dropped him, they dropped him. *

RIFF
Where is he? *

ADAM
He's at the police mortuary. *

RIFF
No. I want to see him. *

HARRY
Of course, that can be arranged. *

(CONTINUED)

CONTINUED:

B
You've got to help me. Someone's
got to help me.

ADAM
We can, we want to, whatever it is
you've done.

A beat. Riff trying to read that.

RIFF
What do you mean whatever it is
we've ...

ADAM
B? Whatever you have done?

RIFF
(to B)
What's he talking about? What is
this?

B, eyes glittering, is staring at Adam with hatred.

B
Don't you say a word.

ADAM
If you won't I have to. Sorry.

Riff is in great distress.

RIFF
Help me B. Help me ...

B
(Interrupting)
I want you all out of here!
(At Adam)
Specially him. I'm throwing this
filth out of my house.

HARRY
I think you should consider the
seriousness of your predicament.

FIONA
Don't say anything to them. Get a
lawyer.

DANNY
And you are?

FIONA
A friend.

DANNY
Well friend, don't meddle.

(CONTINUED)

CONTINUED: (2)

FIONA
And don't you stand in her house
without a warrant.

*
*
*

Danny glares at Fiona. Then the three men turn away.

*

86 OMITTED - INCORPORATED INTO SCENE 85

86

*

87 OMITTED - INCORPORATED INTO SCENE 85

87

*

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

88

Harry and Oliver Mace. They're are in mid-row.

HARRY
... My officers tangled up in a
sordid cocaine fuelled fantasy of
the sick and rich!

OLIVER
Harry calm down.

Adam comes in without knocking.

HARRY
Knock!

Adam is angry. He knocks on Harry's desk.

ADAM
I want my wife out of that house.

89 INT. THAMES HOUSE. THE GRID - DAY 4. 1202

89

Ruth approaches Danny's station.

RUTH
Danny, look at this.

She gives him photographs of the Security Guard and the Young
Woman in the Regent's Park house control room.

90 INT. THAMES HOUSE. HARRY'S OFFICE - DAY 4. 1204

90

Harry, Oliver and Adam.

*

ADAM
They've thrown me out of the house.
Fiona's in there with no proper
backup.

HARRY
Our masters want this op to
succeed.

(CONTINUED)

CONTINUED:

ADAM

It's running out of control Harry.
Pull her out.

OLIVER

We cannot afford that! Fiona
reports that she thinks B is
dangerously near the edge.

ADAM

'Fiona reports?' She's reporting
to you?

OLIVER

She's on Six's payroll.

ADAM

I'm running her!

HARRY

In Heaven's name stop this!

OLIVER

Don't you realise that the Nation's
awash with emotion over Riff and
B's little baby? It must end well,
or look to end well!

HARRY

In the Sunday papers.

A beat.

OLIVER

Keep me informed.

He leaves. Danny comes in.

DANNY

Ruth's turned this up.

RUTH

I talked to an old contact. We
worked on Italian drug routes.

Danny flips photographs onto the desk.

DANNY

He recognised the girl who diverted
the security guard's attention. On
the night of the kidnapping.

Danny flips photographs of the Guard and the Young Woman
making love on the floor of the control room in Riff and B's
house.

(CONTINUED)

CONTINUED: (2)

RUTH

Her name is Maria Abbado. She is
an associate ...

Another photograph.

DANNY

... of this man. Rudolphino **Ponti**.
He runs a heroin trail.
Afghanistan to the Dalmatian coast
into Italy.

*

HARRY

Any convictions?

RUTH

It's rumoured he's got protection.
In the Italian Government.

HARRY

You think **Riff** and B are involved
with this **Ponti**?

*

*

RUTH

He used to be **Riff's road manager**.
When he toured with his band.

*

*

HARRY

A dark pit opens. So. B arranged
for the kidnapping to be staged by
her husband's old musical associate
... for the sake of publicity.

RUTH

Yes.

HARRY

Ponti is wanted?

*

RUTH

With lust by five European police
forces.

HARRY

Then we have a whole new operation.

ADAM

You're not going to pull her out?

*

HARRY

**Now we have something really
meaningful to pursue.** We must get
this man. Fiona is a major field
asset.

*

*

(CONTINUED)

CONTINUED: (3)

That stirs a memory for Adam.

ADAM
'A major field asset.'

Sam burst in, waving something vigorously.

SAM
Look!

HARRY
Knock! Knock! What have I got to
do, beg?

SAM
But look! It's just out I just
bought it and we're in it!

She hands the magazine to Harry. It is 'Mega.' The front
page is the mock-up that was shown to Adam.

And now Colin walks in without knocking.

COLIN
Harry the switchboard says they're
getting lots of calls. All about
Mega Mag.

ADAM
I better have lunch.

91 **INT. RESTAURANT - DAY 4. 1300**

91

Adam and Michelle.

The Waiter is looking at Adam.

WAITER
Meatballs, Sir?

ADAM
Hunh.

WAITER
Sir.

The Waiter goes.

Adam produces the magazine. He stares at her.

MICHELLE
Someone else said it was fine to
publish it.

ADAM
What someone?

(CONTINUED)

CONTINUED:

MICHELLE
Oh come on Adam.

ADAM
(a beat)
Downing Street?

MICHELLE
The press office said they thought
it showed M.I.5 in a good light.
Makes you look very 'Now.'

ADAM
You rang the Downing Street Press
Office about a Security Service
Operation? *

MICHELLE
They rang me.

Adam stares at her.

92 INT. THAMES HOUSE. HARRY'S OFFICE - DAY 4. 1330

92

Harry is on the phone. Ruth waits. *

HARRY
She said 'The Downing Street Press
Office.'

ADAM (ON PHONE)
Yes.

HARRY
Thank you Adam. *

He rings off. He thinks for a moment.

HARRY (cont'd) *
There are strings from Downing *
Street everywhere today. Nothing *
on the news about Sylvester's *
resignation? *

RUTH *
No. *

HARRY *
Why are they meddling? *

92A INT. REGENT'S PARK VILLA. ALFIE'S BEDROOM - DAY 4. 1345

92A

Riff is sitting on a small child's stool, staring at the *
mobile hanging over the child's empty cot. At first we do *
not see what he is doing. *

CONTINUED:

And then we see a large flick knife, soaked in blood. And we finally see that he has cut 'ALFIE' into his arm. He breathes heavily. *

93 INT. REGENT'S PARK VILLA. SIDE DOOR/LIVING RM-DAY 4. 1400 93 *

Fiona lets Adam into the house. A very hurried conversation. Adam has his back to the staircase.

ADAM

The obbo van's in the street, back of the house. Here's your link.

Adam gives her miniature electronic equipment. She puts it in her handbag. *

FIONA

This isn't good trade craft, you should have set up a dead drop ...

ADAM

Sod trade craft. I had to see you. Be careful. **Ponti** is a killer, if **B**'s really in deep with him ... *

FIONA

Don't worry. I wanted to see you too.

(Out of the blue she slaps him.)

Get your hands off!

Out of the blue Fiona hits him in the face. He turns away. She kicks him in the stomach. Fiona had seen B appear on the stair.

FIONA (cont'd)

Bastard.

ADAM

You were coming on to me!

B

What's going on?

FIONA

This ape pawed me.

B is coming down the stairs at speed on very high heels.

B

'Pawed'? I'll give him 'pawed.'

B reaches him and gives him a kick with her pointed shoe.

B (cont'd)

I told you lot to get out! You've messed up!

(CONTINUED)

CONTINUED:

B gets the door open and B and Fiona push Adam out. *

94 EXT. REGENT'S PARK VILLA - DAY 4. 1410 94

Out of the door and Adam is faced with dozens of flashes from press photographers. He has his hand over his face as he rushes towards them.

95 INT. REGENT'S PARK VILLA. BATHROOM - DAY 4. 1415 95

Fiona has fixed the wire to her waist. She checks the communications device - it's very small.

FIONA

Hello?

MALCOLM (ON RADIO)

X-Ray Tango Base receiving please
give call sign over ...

96 INT. OBSERVATION VAN - DAY 4. 1416 96

Danny, Adam, Malcolm.

MALCOLM

Repeat X-Ray tango ...

Adam intervenes, throwing a switch.

ADAM

Fiona, it's Adam, are you set up?

FIONA (ON SPEAKER)

Think so. Can you hear this?

The sound of a loo flushing.

ADAM

Fine. We'll be able to hear you
all the way, OK?

FIONA (ON SPEAKER)

Malcolm?

MALCOLM

What?

FIONA (ON SPEAKER)

Red ten, testing testing, over.

MALCOLM

Oh. X-Ray tango to Red ten, a-ok,
repeat a-ok over.

FIONA (ON SPEAKER)

So sexy when you say that.

They hear Fiona giggle. Malcolm blushes.

(CONTINUED)

CONTINUED:

MALCOLM

These call signs can save lives!

97 INT. REGENT'S PARK VILLA. LANDING - DAY 4. 1420 97 *

Fiona comes down the stairs. She goes to the living room doors. Hesitates, then opens them.

98 INT. REGENT'S PARK VILLA. LIVING ROOM - DAY 4. 1421 98

As Fiona comes into the room B is sitting on the sofa, looking ill.

FIONA

What's the matter?

B

It's business.

FIONA

Can I help?

B

Oh I don't think so.

FIONA

I'm a business woman.

B

Can't trust you. But can't trust anyone, can I?

(To herself)

Oh I've got to tell, I've got to.

*
*
*

B's hand is shaky, Fiona notices it.

FIONA

Do you need some more coke?

Fiona lifts a bag of cocaine from her bag.

B

(Trying to laugh)

What were you? Sent from heaven?

FIONA

That's me.

99 INT. OBSERVATION VAN - DAY 4. 1422 99

MALCOLM

I think we won't record this.

ADAM

And we could wipe back that last ...

(CONTINUED)

CONTINUED:

MALCOLM

Yes.

(operating a machine)

The terrible things officers have to do in the field. But it is all for liberty.

ADAM

Quite.

Adam catches Danny's eye.

B (ON SPEAKER)

Listen I want to tell you something.

FIONA (ON SPEAKER)

Fine.

Malcolm turns the tape back on.

100

INT. REGENT'S PARK VILLA. LIVING ROOM - DAY 4. 1424

100

B

Can I trust you?

FIONA

You can get me fired if I let you down.

She points at the remnants of cocaine on the glass coffee table.

B

What I'm going to tell you could make you rich. They were right. It was all my fault. I killed my baby.

She panics, she puts her head down between her knees.

FIONA

It's all right. It's all right, you're going to be all right.

B

It was so simple. They were going to take him away for a few days, house in Surrey, he'd have been fine there. And then they'd take the money ...

FIONA

You set it up in the club ...

(CONTINUED)

CONTINUED:

B
Yeah yeah. Keep three hundred
grand for themselves, give the rest
back.

FIONA
But when they took Alfie out of the
window ...

B
How am I going to live with myself?
What am I going to do?

FIONA
Don't do anything.

100A INT. OBSERVATION VAN - DAY 4. 1435

100A

DANNY
'Don't do anything.' Was that said
to us?

ADAM
Yeah. Didn't use a call sign
either did she. Okay Fiona, take
us to Ponti.

100B INT. REGENT'S PARK VILLA. LIVING ROOM - DAY 4. 1426

100B

FIONA
Have you heard from them?

B
No.

FIONA
Does Riff know about this?

B looks away. She puts her thumb in her mouth.

FIONA (cont'd)
B ...

And she turns.

B
I love him but he's ... like when
you were a kid and you'd blow the
inside out of an egg? That's what
he's like, he's a shell.

B looks at her.

B (cont'd)
But the story's still all right,
isn't it?

(CONTINUED)

CONTINUED:

FIONA
The story?

*
*

B
Our baby boy died when he was
kidnapped. And they never got who
did it. It's got to be left like
that, that is the story! If the
papers print that people will still
love us.

*
*
*
*
*
*

101 OMITTED

101 *

102 OMITTED - INCORPORATED INTO SCENE 104

102 *

103 OMITTED - INCORPORATED INTO SCENE 100B

103 *

104 INT. OBSERVATION VAN - DAY 4. 1435

104

Shock.

DANNY
Can you believe what she just said?

On a screen a CCTV camera shows Riff leaving.

*

ADAM
Where's he going? Put the team on
him.

*
*
*

DANNY
The team was stood down. For the
Hounslow thing.

*
*
*

ADAM
We've got no baby-sitters?

*
*

MALCOLM
The budget.

*
*

105 OMITTED

105 *

106 OMITTED - NOW SCENE 100A

106 *

107 INT. THE HOLE CLUB SOUTH LONDON - DAY 4. 1500

107

The club is empty. Then a door is opened and closed, off
screen. Riff walks in, bottle of vodka in his hand. He
stands in the centre of the dance floor looking at the
picture of himself. Then he runs at it and pulls it down.
He slumps against the wall, the torn poster around him. He
drinks from the bottle.

*

108 INT. REGENT'S PARK VILLA. LIVING ROOM - DAY 4. 1502 108

FIONA
Better?

B
Yeah. Thanks. *Let's do another
line.* *
*

109 INT. OBSERVATION VAN - DAY 4. 1503 109

ADAM
I'm worried sick about Fi taking
that stuff ...

B (ON SPEAKER)
Oh yeah, yeah.

Contented sigh and giggles on the speaker.

MALCOLM
Other people's pleasures are so
boring.

Then there is the sound of the phone in the house's living
room ringing.

PONTI (ON SPEAKER) *
I want to meet you, B. *

ADAM *
Ponti's ringing her! *

110 OMITTED 110 *

111 INT. REGENT'S PARK VILLA. LIVING ROOM - DAY 4. 1505 111 *

B *
Why should I *do that, scumbag?* *

PONTI (ON PHONE SPEAKER) *
I want *more money.* *

B *
You killed my baby! *

PONTI (ON PHONE SPEAKER) *
Oh and who was really responsible? *

B *
Get lost scumbag! *

She slams the phone down.

111E	<u>INT. OBSERVATION VAN - DAY 4. 1510</u>	111E	*
	All alert.		*
	B (ON SPEAKER) Don't do that!		* *
	RIFF (ON SPEAKER) I got to. He knows something about Alfie.		* * *
	B (ON SPEAKER) All right. Where are you?		* *
111F	<u>INT. THE HOLE CLUB. SOUTH LONDON - DAY 4. 1510</u>	111F	*
	RIFF I don't want to do this with them. And they're listening, in't they.		* * *
	B (O.O.V) Babe. Lover, please give me a clue.		* * *
	RIFF It's ... it's the beginning of the world.		* * *
	He rings off and sags, the phone in his hand.		*
111G	<u>INT. REGENT'S PARK VILLA. LIVING ROOM - DAY 4. 1511</u>	111G	*
	B Ponti will tell him what I did. I got to go there.		* * *
	FIONA Where, B?		* *
	B puts a finger to her lips and looks around.		*
	FIONA (cont'd) I'll come with you.		* *
112	<u>INT. OBSERVATION VAN - DAY 4. 1512</u>	112	*
	Concern.		
	DANNY She's going with her. With no back up. And in this thing ... we'll never keep up with them.		* *
	ADAM The beginning of the world? Where's that?		* *

CONTINUED:

PONTI

I don't want her here.

B

Tough. She goes I go.

(To Riff)

Babe. Go, there's nothing for you here, please.

PONTI

She didn't tell you.

(Laughs)

Perfidious wives. It was an accident Riff. On my heart. I had the bag, a rope, but he slipped. I am a mountaineer, he was going to be safe ... for that I am really sorry.

Riff is not looking at him.

RIFF

(To B)

It was your idea.

B

Alfie was going to come back safe. Please ...

RIFF

(Struggling to his feet)

No no, I'm cool about this. You want more money now, that it? Yeah, I can get my head round that, better pay you off then hadn't I Ponti. I mean always friends weren't we, in the great days. Now things have gone bad can't do nothing about it, can we.

He spreads his arms and shuffles towards Ponti, who takes a step back. Then too late Fiona realises the flick knife has flashed open in Riff's hand and he is moving violently, like in his old stage act. He drives the knife into Ponti's stomach. He gasps. Blood flows from his mouth, he falls to his knees. Ponti struggles to get something out of his pocket. Transfixed they watch. Ponti pulls out an automatic pistol. With another sudden movement, Riff kicks it away.

B

Babe, what have you done ...

Riff turns on her the knife still in his hand.

Riff, a terrible look on his face, the knife at the ready is staring at B.

(CONTINUED)

CONTINUED: (2)

FIONA
Give me the knife, Riff. Listen to
me! I am an M.I.5 officer. Just
drop the knife!

B
What do you say you are?

Fiona moves towards Riff. He turns in a fury and hits her in
the face. She goes down cracking her head on the floor. She
is dazed. She is on her front, trying to push herself up.

FROM FIONA'S POV: the scene is distant, distorted by her
concussion.

B (cont'd)
They're been spying on us! They
know all about us now!

RIFF
I don't care! Just tell me why you
did it!

RETURN TO GENERAL POV:

B
Why? You ask me that?
(she controls her rage)
So we could live! They don't like
your new music, Nige. And I'm
getting too old for a model. We
needed a story to make us famous.
Forever.

Riff sags, head lowered, the knife loosely held at his side.
B approaches him and is about to take the knife when he
drives it into her.

FROM FIONA'S POV: distorted.

FIONA
Stop! Stop!

Riff repeatedly drives the knife in her. Then he is still.
Fiona is weeping, still unable to move.

RIFF
Stars in suicide pact.

Quickly he goes to the pistol, picks it up, puts it in his
mouth and blows his brains out all over the torn poster.

FIONA
No no oh no.

GENERAL POV:

(CONTINUED)

CONTINUED: (3)

And Adam, Danny, Malcolm and Colin, with Policemen are pouring into the club. *

ADAM
Get the medics in here! *

FIONA
You ... weren't ... in range. *

ADAM
The Greater London Police picked up your message. They knew it was from a Five officer. *

Malcolm, behind him. With fury. *

MALCOLM
And why? Because she used the call signs! *

ADAM
Medics! *

116 OMITTED 116 *

117 OMITTED - INCORPORATED INTO SCENE 115 117 *

118 INT. THAMES HOUSE. MEETING ROOM - DAY 5. 0900 118

Harry, Adam, Danny, Ruth, Malcolm.

DANNY
Are we going to get a crack at the Italian?

HARRY
When he's recovered from his wounds, The Drugs Squad Intelligence Unit want to recycle him as an informant. Personally I'm glad we're not dealing with him. Next item. I am issuing a general reprimand. The sloppy disregard of call signs in radio communications will stop.

MALCOLM
Thank you Harry.
(opening a folder)
I would like to propose a complete overhaul of call signs procedure ...

HARRY
(Ignoring him. To Adam)
How is Fiona?

CONTINUED:

ADAM
OK, still in the hospital.

DANNY
(Looking through the
window)
I don't think she is.

Fiona can be seen making for the meeting room. She is
bruised on the side of her face. *

ADAM
Oh no.

Fiona comes into the meeting room.

ADAM (cont'd)
Fi ...

FIONA
(Holds out her hand to
Adam)
You. Come.

Adam stands not getting what she's doing.

FIONA (cont'd)
I've put in a claim to special
contingencies.

HARRY
I don't know if I can sanction ...

FIONA
Adam and I are now going home.

She leads Adam out of the meeting room. He smiles at
everyone.

HARRY
Malcolm leave your paper with me.
Meeting done.

Danny and Malcolm are leaving.

119

INT. THAMES HOUSE. THE GRID - DAY 5. 0910

119

SAM
Every one. The telly.

ON THE SCREENS: The exterior of The Hole Club. There are
police on duty. There is a huge mound of bunches of flowers
all around the walls.

(CONTINUED)

CONTINUED:

NEWSCASTER (V.O.)

... huge outpouring of national grief at what is believed to have been the suicide pact of two of the nation's most loved figures, Riff and B. The speculation is that they were overcome by grief at the death of their baby son. Other news ...

*

Harry turns away.

HARRY

The national soap opera continues.

NEWSCASTER

A boost for family values. The Treasury Minister John Sylvester has resigned for personal reasons ...

*
*
*
*

Harry and Ruth are staring at each other. Then look at the monitors which show ...

120

EXT. ST. STEPHEN'S GREEN - DAY 5. 0912

120

*

John Sylvester is giving an interview. He looks fully restored, glowing with healthy make-up.

SYLVESTER

No other reason at all. I have a young growing family, I don't want to miss their childhood. So I'm saying goodbye to public life
(A charming smile)

*
*

And with the tragedy that overcame baby Alfie and his parents on all our minds, I do reflect on how worthless any kind of fame can be.

*
*
*
*

INTERVIEWER NEWSCASTER (O.S.)

And the Prime Minister ...

SYLVESTER

... was very kind and said he fully understood and wished me and my family well.

120A

INT. THAMES HOUSE. THE GRID - DAY 5. 0913

120A

*

HARRY

Switch that off!

The screens go dead.

CONTINUED:

RUTH
(to Harry)
You posted his full confession to
the PM ...

HARRY
Obviously it was intercepted.

RUTH
Let's send the photos, the phone to
the **Greater London Police**. *

HARRY
No not the **Greater London Police**. *
This department can't be seen to
have destroyed a Cabinet Minister.
This information must be laundered.
Fiona ...

Adam and Fiona are just about to go through the pods. They
turn.

HARRY (cont'd)
Just lend him to me for one little
job, then I'll send him home.

121 **INT. RESTAURANT - DAY 5. 1300**

121

Adam and Michelle at their table. As before the Waiter is
beside them.

WAITER
The meatb ...

ADAM
Actually I'll have caviar, the
Baluga. And then the steak au
tartare.

MICHELLE
My salad.

The Waiter collects the menus and goes.

MICHELLE (cont'd)
What brought that on?

ADAM
A little exploitation of the media.

MICHELLE
Well I can afford it. Do you know
I've been offered the editorship of
a tabloid?
(Lower)
The Tabloid.

(CONTINUED)

CONTINUED:

ADAM

Yes I do know.

MICHELLE

Oh. No one's meant to.

ADAM

We too have contacts in the Downing
Street Press Office.

*

A beat. Michelle is on her guard.

MICHELLE

Terrible thing, the death of baby
Alfie, the suicide pact.

*

ADAM

Will you ever print what really
happened?

MICHELLE

No way will we destroy the memory
of a national dream couple. Not
until they're boring anyway.

*

*

ADAM

A minister resigned today, too.

MICHELLE

Oh that little man. His pathetic
little whine about his family. It
was buried by the Riff and B
suicide.

*

ADAM

Deliberately buried.

*

MICHELLE

I do think you're getting the hang
of how my world works.

ADAM

Do you know the real reason why
Sylvester resigned?

MICHELLE

(she's bluffing)

Yes.

*

ADAM

No you don't. This is a present
from Harry Pearce. Strictly non-
attributable.

*

He produces an envelope. She takes it. She removes the
photographs and the mobile phone.

(CONTINUED)

CONTINUED: (2)

ADAM (cont'd)

Send it to the police and print the
story, and Sylvester will go to
prison. Think you'll use it?

*
*
*

MICHELLE

Maybe round about Election time.

*

The Waiter puts a big white plate before Adam and a plate of
salad before Michelle.

Adam stands and leaves.

Michelle looks at Adam's caviar. Then she reaches out a fork
to take some ...

END OF EPISODE