



Seri es Two

Epi sode Ten

By

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EXT. MIAMI SEAFRONT - NIGHT 0. 2100

ESTABLISHER: The camera sweeps along from the seafront: palm trees swaying in a stiff wind, the vestiges of a wonderful sunset in the sky, the lights of cars, big mansions overlooking the seafront.

CAPTION: 'Miami, Florida.'

SOUNDTRACK: from the first series of The Sopranos. Tony fighting off assailants in his car.

EXT. MIAMI MANSION - NIGHT 0. 2100

The camera moves towards the window of a Miami mansion that speaks of wealth. Palm trees are in the garden, the window has shutters, half open. There is a CCTV camera on the wall:

SOUNDTRACK: the Sopranos scene continues.

A man is patrolling the garden with a flash light. And approaching the man with the flash light from behind are three men. One has a sack. They slap a tape across his mouth and overpower him.

The camera moves away from the fight and up to the window of the mansion...

INT. MIAMI MANSION. ROOM - NIGHT 0. 2100

MICHAEL KARHARIAS - a lean man with a lined, middle-aged face, a shaven head, hard eyes - sits watching TV. The scene from the Sopranos is playing loudly.

The room is dimly lit. A street light makes the shadow of a swaying palm tree on a wall.

KARHARIAS watches the DVD stone-faced.

Then he suddenly starts, waits for a moment then springs out of the chair. But it is too late. Two men - fit, black track suits, Balaclavas - are throwing him back in the chair. Two pistols with silencers are put to his head. He glances at a gun with a silencer on a small table beside him.

A third man - also black track-suited and masked, more stocky, fit but obviously older - lifts the TV control and presses the mute button.

For a moment they are all watching the scene from Sopranos. American accents.

3RD MAN

What's a man like Mickey Karharias watching this crap for? Can't you stand the real thing any more?

KARHARIAS

The Feds watch the house.

3RD MAN

No problem. Your minders are temporarily mindless.

A beat.

KARHARIAS

What do you want with me?

3RD MAN

A powerful man wishes to hire your services.

KARHARIAS

Look I've got this deal. I sit here and don't do nothing, the Feds don't prosecute me.

3RD MAN

The fee for the job will be two mill on agreement, two mill on satisfactory completion.

A beat.

KARHARIAS

Heavy. Who would I be working for?

3RD MAN

You don't want to know.

KARHARIAS is breathing heavily. He looks at them. He swallows.

KARHARIAS

Hell I'm sick of TV. What's the job?

3RD MAN

Killing an Englishman. Just one little thing.

KARHARIAS

Yeah, what?

3RD MAN

We want you to do it dead.

And at once KARHARIAS is shot through the heart.

TITLES

INT. PIMLICO HOTEL ROOM - DAY 1. 1430

A montage: CHRISTINE and TOM make love. We don't see the room, only the sheets of the double bed. Sheets pull and twist about them as if they were rolling in surf.

CHRISTINE has her hair up.

INT. PIMLICO HOTEL ROOM - DAY 1. 1431

We see the hotel room. It's cheap.

TOM's POV. He looks at details in the room: the notice of fire regulations - tatty at the corners - on the door, curtain hooks not hanging on the rail, a lamp shade that has a burn on it.

He laughs to himself. She smiles.

CHRISTINE

What?

TOM

This place is sordid.

CHRISTINE

Downscale sordid hotels are traditional for affairs.

TOM

Is this an affair?

CHRISTINE

Don't you know I've a brute of a husband who's name is C.I.A.?

TOM

Actually, I'm married too. An older woman called MI5.

CHRISTINE

I've spied on the bitch.

They smile.

TOM

Oh let's live dangerously, blow a week's joint pay on a Park Lane Hotel - jacuzzi, minibar, complimentary fluffy white robes...

CHRISTINE

Well not now. The Company are probably staking out the big hotels all across town.

TOM

Really? They expecting someone big to arrive?

CHRISTINE hesitates.

TOM (cont'd)

Look if something's going down five should know,
so tell Zoe.

CHRISTINE

I can't do that. Not officially.

A beat.

Then she puts her hands to her hair and lets it down. She takes a screwed up piece of paper from inside her hair. She holds it in the palm of her hand, not unravelling it.

CHRISTINE (cont'd)

There's... a man called Mickey Karharias. He's coming to London.

She stops.

TOM

Yes?

CHRISTINE

He was an assassin. He worked in organised crime in New York. He killed ooh, fifteen people at least.

She stops again, TOM waits.

CHRISTINE (cont'd)

The FBI were close but could never quite get the evidence to put him away. So they gave him a pension.

TOM

The US Government gave a hit man a pension...

CHRISTINE

It was a good deal. He lived in Miami under surveillance, gambled, drank like any other good citizen. It was cheaper than having him in jail. Then two weeks ago he disappeared - leaving his minder gagged and brain damaged in his front yard.

TOM

Isn't it still a case for the FBI?

CHRISTINE

Well this is where it gets freaky.

She unravels the piece of paper.

CHRISTINE (cont'd)

This morning a secure telex was sent to me by mistake. Some mix-up in the registry. It was flagged 'Top Secret Eyes Only.' If I show it to you... there'll kind of be no going back on this.

TOM

You want me to choose?

She does not reply looking down at the telex. Then he takes it. She does not move.

TOM (cont'd)

From CIA Headquarters - eyes only Cland-ops? Clandestine Operations? You've got clearance for this?

CHRISTINE

No its way above my level.

TOM

How did it come to you?

CHRISTINE

It was delivered to my desk. A mistake. It happens.

TOM reads.

TOM

'Intercepted on Sat-Def 10...

CHRISTINE

... That's a listening satellite concentrating on cell phone calls in the Middle East...

TOM

... length of transmission: eleven seconds. Two male voices, language Arabic. Translation reads first voice: 'Shark arriving London Heathrow. What news of money?'

CHRISTINE

Karharias is Greek for Shark.

TOM

Second voice: 'The four million is in the

mountains.'

CHRISTINE
Switzerland.

TOM

First voice: 'Please advise us of the movements of
The British Eminence next 48 hours. Greetings from
Algallah.' Second voice: 'God is great.' Recording
of satellite interception ends.

CHRISTINE
Algallah is a small village on the outskirts of
Baghdad.

TOM

Location of first caller: Riyadh Saudi Arabia.
Location of second caller:
(Shock as he reads...)
Wimbledon, London UK. Action decided: Extreme
weather do not advise mice.

CHRISTINE takes the telex from TOM.

TOM (cont'd)

So someone with an Iraqi connection is hiring an
American hitman to come to London to kill... an
eminent man? We haven't had a sniff of this
Christine.

CHRISTINE
Of course not.

She points to the last sentence.

TOM

What's extreme weather mean?

CHRISTINE
It's code for a CIA clandestine operation, to
desensitise an individual on foreign soil.

TOM

Desensitise meaning kill.

CHRISTINE (quiet)
Yeah.

TOM

And who are the mice who are not to be told about
this?

CHRISTINE

M.I.5. It's a new company joke, sorry.

TOM

Feel free. So you are telling me the CIA are sending a team to stop an American assassin on British soil... without breathing a word to our security services?

CHRISTINE

I had to tell you. It's wrong you don't know. I'm loyal but sometimes I hate what my country does.

TOM

I know the feeling.

He holds her.

CHRISTINE

Tom however you handle it... you musn't let Harry know this info came from me. He'd have to tell the Company. And they'd cut off my head at the Washington monument.

Look at TOM. He takes the telex.

TOM

You've memorised this?

CHRISTINE

Oh yes.

He goes to a table. There is an ashtray, a packet of matches. He burns the telex.

SHOT: the paper burning.

EXT. PIMLICO HOTEL - DAY 1. 1500

Outside the hotel entrance we see a MAN standing at a bus-stop reading a newspaper. TOM exits the hotel. The MAN looks up over his paper, eyes boring into TOM's back.

TOM senses it. He does not turn around.

EXT. THAMES HOUSE - DAY 1. 1550

TOM (V.O.)

What do you mean? Where is it?

MALCOLM (V.O.)

There.

TOM (V.O.)
Where?

INT. THAMES HOUSE. FORGERY SUITE - DAY 1. 1551

MALCOLM and TOM. A workbench with exquisite specialised tools: tiny drill machines, a big magnifying glass on a stand. TOM is crouched over a tiny pad, a centimetre square.

TOM
Oh yes. That's a tracking device?

MALCOLM
Nano technology is with us. The drill is: touch the pad with the tip of your finger. Then touch anything on the target - clothing, skin, doesn't matter.

TOM puts out a finger.

MALCOLM (cont'd)
Don't...

But TOM has touched the pad. Looks at his finger. He cannot see it.

MALCOLM (cont'd)
Don't move.

MALCOLM takes up a magnifying glass and a paper of fine tweezers. He looks at the tips of TOM's fingers. Retrieves the devices with the tweezers.

MALCOLM (cont'd)
That was close.

TOM picks up what looks like a palm organizer. It displays a street map.

MALCOLM (cont'd) (Taking it from Tom)
That's the control device.

TOM
We developed this?

MALCOLM
Sadly no. It's C.I.A. I got hold of it.

TOM
You mean stole?

MALCOLM
Repayment of a favour.

Wobbles his hand meaning 'this is dodgy.'

TOM
The mice may as well have a nibble of the cheese.

MALCOLM (Not understanding)
Really?

MALCOLM moves the nano tracker on its square away. TOM looks at it.

DANNY (V.O.)
The CIA are going to take out a hitman in this country?

INT. THAMES HOUSE. THE GRID - DAY 1. 1555

DANNY, ZOE and TOM are talking close to each other.

DANNY
And they have no intention of telling us?

TOM
Seems not.

ZOE
Why haven't we picked up anything about this at Thames House?

TOM
We're not meant to. As far as our C.I.A. Cousins are concerned Karharias is an American citizen and it's their affair.

DANNY
What does Harry say?

TOM
I can't tell him.

ZOE
This came from Christine Dale, didn't it? And you're protecting her. What do you see in her?

DANNY
Californian, bright, hard bod...

ZOE
Yes thank you Danny.

TOM

Zoe sometimes...don't you find you want to turn this job inside out? Break all the rules, just for the hell of it?

ZOE

No. But sometimes just for the hell of it I feel like shaking certain colleagues.

Suddenly they realise HARRY is standing in the middle of the Grid looking at them.

HARRY

Heated debate?

TOM

Sorry Harry we're talking about pay.

HARRY

Oh pay. Hence the passion.

He moves away, while giving them a hard look. They lean closer together.

ZOE

She shouldn't have told you, I'm her official contact now.

TOM (To Zoe)

Christine saw something way above her clearance. She could never have told you Zoe, you'd have had to report it.

ZOE

Well surely we must anyway...

TOM

Not 'til we've got independent confirmation that Karharias is in England. Christine can't be identified as the source.

ZOE

I don't like that, Tom.

TOM

I don't like lots of things.

ZOE and DANNY look at each other for a moment. DANNY breaks the tension.

DANNY

I found a pic of Karharias on the web.
www.glamourofcrime.com

He gives TOM a laser print.

CLOSE UP OF THE PRINT: MICKEY KARHARIAS, seen in the pre-credits, is smiling broadly, raising a glass of champagne amongst friends. The quality is of a press flash photograph.

TOM

We'll stake out Heathrow arrivals from the States.
Watch and wait.

INT. HEATHROW AIRPORT. ARRIVAL HALL - DAY 2. 0900

The arrival hall is very busy.

POV from above: the scene through binoculars.

INT. HEATHROW AIRPORT. ARRIVAL HALL. BALCONY - DAY 2. 0901

DANNY is behind glass in a dim room. He is looking through binoculars at the scene below. A still camera, video and surveillance monitors are set up beside him. There is a copy of the photograph of KARHARIAS blue-tacked to the edge of a monitor.

He lowers the glasses and sighs.

ZOE comes into the room. She has a cardboard tray of airport food. She is in a bad mood.

ZOE

Nothing?

DANNY

Spotting the proverbial needle in a haystack...

ZOE

We've got to tell Harry. I mean, for all we know
the target's the Prime Minister.

DANNY

Let's trust Tom.

ZOE

I'm not being disloyal but...maybe the thing with
Christine is clouding his judgement.

DANNY

Tom's been through hell with women. It's never put
him off work before.

And TOM comes into the room startling ZOE.

TOM raises his binoculars and looks down at the hall.

TOM

What's this flight coming through?

DANNY (Raises his binoculars)

Chicago. On time too.

ZOE

Tom, we're having to tell all kinds of lies to Harry about what we're doing. And it's been two days now...

DANNY

Hey. Hey. I spy spies.

TOM

What do you mean?

DANNY

Am I going bonkers or is there a surveillance team down there?

TOM and ZOE raise binoculars.

DANNY (cont'd)

Woman, in blue, near the barrier.

POV TOM'S BINOCULARS: he sees the woman. He moves his view: he sees the MAN who stared at him outside the hotel.

TOM

The guy in the suit. I recognise him. He's stared at me. He's definitely C.I.A.

DANNY

How do you know?

TOM

He was tailing Christine.

DANNY

Hell, Tom...

ZOE

That guy with a coke's not drinking it.

TOM

They've got a surveillance team out to receive him.

TOM goes to a camera with a very long lens. He looks through it.

POV TOM'S CAMERA: a man who looks like MICKEY KARHARIAS, though he is wearing large deep black sunglasses and has his head lowered, is coming through the arrival barrier. TOM takes photographs.

TOM (O.S.) (cont'd)
That's got to be Karharias.

GENERAL POV:

DANNY
What do we do?

TOM
We tail him. When we know his hidey-hole we'll call Harry and the cavalry can go in.

DANNY
So we will snatch him from under the C.I.A.'s noses? I like that.

TOM
Danny go and get the car.

They turn to leave. ZOE catches DANNY's eye, concern on her face.

INT. HEATHROW AIRPORT. ARRIVAL HALL. BALCONY - DAY 2. 0910

TOM and ZOE are watching.

DANNY (OVER RADIO)
The car - the tyres are slashed.

And for a moment the STARING MAN is standing, fifty feet away, looking at TOM. He waves and then is gone.

ZOE
What do we do now?

TOM
Our C.I.A friends will be in touch. To warn us off.

ZOE
What through Harry?

TOM
No. They are on a clandestine C.I.A. Operation.
They'll do nothing officially.
(foul mood)
Let's get a taxi.

INT. THAMES HOUSE. THE GRID - DAY 2. 1200

ZOE (To Danny. Low)
Listen Danny, my skin is beginning to crawl about
this. Are we really going to war with C.I.A.
Cland-ops without telling anyone?

DANNY
I don't want to bitch about this behind Tom's
back.

ZOE
It's time for my liaison session with Christine
Dale.

DANNY
Where you meeting?

ZOE
Holborn safehouse. Danny, come with me, listen in.

DANNY (surprised)
Really?

EXT. ALBERT EMBANKMENT - DAY 2. 1205

CHRISTINE DALE and ZOE lean over the balustrade and talk.
CHRISTINE has her handbag with her.

ZOE
Nice bag.

CHRISTINE
Oh, thank you.

EXT. ALBERT EMBANKMENT- DAY 2. 1205

DANNY standing nearby, wired up and listening in to ZOE and
CHRISTINE's conversation.

ZOE (THROUGH PHONES)
New?

CHRISTINE (THROUGH PHONES)
Not really.

DANNY (enjoying this)
The great art of false talk.

EXT. ALBERT EMBANKMENT - DAY 2. 1205

ZOE

But very handy. And great for smuggling telexes
out of the American embassy.

A beat.

CHRISTINE

Don't try and go one to one with me Zoe.

ZOE

Why? Will you destroy my career, like you're
destroying Tom's?

CHRISTINE

Is this...

ZOE

Don't worry, the tape's developed a fault called
Danny.

CHRISTINE

He's listening?

ZOE

He and I are getting sucked into this too.

CHRISTINE

What's happening? What's Tom doing?

ZOE

He hasn't told you?

CHRISTINE

No.

ZOE

At the hotel where you and Tom met...

CHRISTINE

Tom told you we met...

ZOE

Oh yes he briefed us.

CHRISTINE (does not like that)

Right.

ZOE

Standing outside your hotel there was this guy.

She takes photographs taken at Heathrow out of her bag.

ZOE (cont'd)

We observed him leading a surveillance team at Heathrow this morning. They hooked onto a man whom we think was Michael Karharias.

CHRISTINE
Well that's great.

ZOE
Is it? We do have a database of C.I.A. Agents active in this country. We are not total hicks.

CHRISTINE
I know that...

ZOE (interrupting)
And I can find no trace of him being one of yours.

CHRISTINE
He's Cland-ops. His cover will be very deep. What is this, an interrogation?

ZOE
You bet. When the telex was sent to you by mistake, why didn't you just turn it in to someone senior?

CHRISTINE
I guess I love England.

ZOE
Or an Englishman.

CHRISTINE
I don't have to put up with this any more, Zoe.

ZOE
Oh yes you do.

A look of horror from CHRISTINE.

EXT. ALBERT EMBANKMENT - DAY 2. 1207

DANNY with wire in ear.

DANNY
Hey hey...

EXT. ALBERT EMBANKMENT - DAY 2. 1207

CHRISTINE and ZOE.

ZOE

I love this job. Getting involved in this is not going to wreck it.

CHRISTINE

Little Ms Ambition are you? Does Tom know you're leaning on me?

ZOE (ignoring that)

Just give me something to confirm this story. Like the secure telex that started this.

CHRISTINE

I can't.

ZOE

Why not?

CHRISTINE

Tom burnt it.

INT. THAMES HOUSE. THE GRID - DAY 2. 1500

ZOE and DANNY and TOM.

TOM (to Zoe)

I didn't want the telex traced back to Christine.

ZOE

It's the only evidence.

TOM

Of what?

ZOE

That any of this is real.

DANNY

Zoe...

ZOE

I think Christine Dale's setting you up.

TOM

This stops. Right now.

ZOE

Tell Harry!

TOM

I will. Soon.

TOM moves away.

DANNY
What's got into you?

MALCOLM is coming toward DANNY.

ZOE
I'm afraid he's losing it over this and will drag
me into trouble.

DANNY
Us. Us into trouble.

ZOE
That's what I meant.

A beat.

DANNY
We'll give him another day, right?

ZOE (not happy)
OK.

DANNY looks across at HARRY's office. He is watching them
through the window.

And MALCOLM is behind DANNY.

MALCOLM
Could I have a word?

INT. THAMES HOUSE. FORGERY SUIT - DAY 2. 1505

DANNY
So this thing was...

MALCOLM
A C.I.A. tracking device, state of the art. Can I
have it back please?

DANNY
We've not got it. Maybe someone nicked it.

MALCOLM
Don't say that please.

DANNY
Who did you show it to?

MALCOLM
Just Tom.

A beat.

DANNY
No we've not got it.

INT. THAMES HOUSE. THE GRID - DAY 2. 1515

DANNY is sitting at his station. He looks up over his screen at TOM, who is alone at his desk.

CLOSE ON TOM: he is staring at the photographs taken at Heathrow through a magnifying glass.

DANNY stands abruptly and goes over to him.

DANNY
Malcolm told me about his latest toy.

TOM
The nano thingy.

DANNY
He's lost it.

TOM
'Lost'?

DANNY
You've not got it, have you?

A moment's flicker between them.

TOM
No. Why?

DANNY lowers his voice.

DANNY
Tom...

TOM
What?

DANNY
Zoe and I have got itchy skin about this op. We're acting like a clandestine op ourselves.

TOM
My skin's crawling about it too. It's a feeling we come to rely on in this job.

DANNY
Yeah.

TOM smiles. But DANNY hasn't been charmed.

He backs away.

GO WITH DANNY as he makes his way back to his desk and sits.
He still observes TOM.

TOM stands abruptly and leaves the Grid through the pods.

DANNY (cont'd) (Low)
I will I won't I will I won't. I will.

He stands.

EXT. THAMES HOUSE - DAY 2. 1530

TOM comes out of Thames House. DANNY follows him at a considerable distance.

MONTAGE: STREETS OF LONDON - DAY 2. 1600

DANNY follows TOM past the Houses of Parliament...

Down onto the North Embankment...

Then he is at the Aldwych...

Then in Fleet Street...

EXT. FLEET STREET - DAY 2. 1630

TOM is way ahead of DANNY, who is getting weary.

DANNY (under his breath)
Where the hell are we going, Tom?

EXT. BRICK LANE - DAY 2. 1700

CLOSE UP: of the street sign: 'Brick Lane E1.'

The street - leather shops, curry houses, food shops - is busy.

DANNY - a cup of coffee in his hand - watches TOM go into a shop: 'A to Z Leather.' It's door is at the side in a recess from the street.

DANNY leans against a wall.

EXT. BRICK LANE - DAY 2. 1800

DANNY waiting.

TOM comes out of the shop.

DANNY turns and goes into a curry house.

EXT. BRICK LANE - DAY 2. 1815

DANNY coming out of the curry house eating a take-away.

He sees that 'A to Z Leather' is being shut up by an asian man. He pulls a metal shutter down across the window. The door has bars on it.

EXT. BRICK LANE. DAY 2. 1845

DANNY crosses over to the shop. He goes into the recess. He waits until there is no one near then takes out a device - bright metal flashes, it's like an elaborate 'wine waiter' style corkscrew. The lock gives way and he goes into the shop quickly.

INT. A TO Z LEATHER SHOP - DAY 2. 1900

Dim light. The shop is full of bags and jackets of all kinds hanging from the ceiling and on shelves.

He goes to a back door. He tries the handle - it opens. There is a small sordid room. But there is a table, its top is clear but for fine art pens and knives, a flat tin and powerful light and a large magnifying glass on a stand.

DANNY opens the tin. It has an ink pad inside.

He looks around the room. There is a picture of London Bridge on the wall. He takes it down. There is a safe behind it.

DANNY
Hello baby.

He takes out a flashlight and looks at it closely. He puts his ear to it. He begins to spin the dial.

INT. A TO Z LEATHER SHOP - DAY 2. 1915

DANNY is still patiently spinning the dial and listening. Then there is a click and the safe is open.

He shines his flashlight inside.

He takes out a large bundle of money, a European passport and an envelope.

He puts the passport on the desk and studies the back of it.

It is made out in the name of Paul Connors. Born 24 JUL 1975 DUBLIN The Nationality is given as Irish. And the photograph is of TOM.

DANNY recoils. Why is TOM having a legend prepared for him?

He sees something else in the safe. It is a stamp. He takes it out, rummages around fast - and increasingly freaked - for a piece of paper. He finds some tissue used to wrap up leather goods. He opens the tin, inks the stamp on the pad and presses it under the tissue paper.

He turns on the desk light and looks at the paper. It is a passport stamp. It reads 'Republic Of Slovakia'.

DANNY looks up. He turns off the light.

EXT. BRICK LANE - DAY 2. 1445

DANNY is walking along quickly. He is speaking into his mobile.

DANNY

No Zoe, now. At the Landlord's.

He waves out at a taxi.

INT. THAMES HOUSE. THE GRID - DAY 2. 1500

DANNY and ZOE are close together. Talking conspiratorially.

ZOE

Tom's preparing a legend? Illegally?

DANNY

Irish passport. With an old visa in it for Slovakia.

ZOE

You saw this?

Unseen by ZOE and DANNY, HARRY comes out of the corridor.

DANNY

Yes!

ZOE

Why would Tom do that?

DANNY

There's only one reason.

And HARRY looms over them.

HARRY
One reason for what?

DANNY
Harry.

HARRY
The past two days there have been comings and
goings and whisperings. My office.

INT. THAMES HOUSE. HARRY'S OFFICE - DAY 2. 1510

HARRY
Begin.

A beat.

ZOE
There's nothing to begin...

DANNY
Tom's protecting Christine Dale.

ZOE closes her eyes.

HARRY
Why? (a beat) Well come on tell me all.

EXT. PIMLICO HOTEL - DAY 2. 1515

TOM passes the bus-stop. He glances at it. No one is standing there.

INT. PIMLICO HOTEL. ROOM. - DAY 2. 1517

TOM has just come into the room and is closing the door. CHRISTINE is in the room. Her coat is on the bed. She is furious.

CHRISTINE
You briefed Zoe and Danny.

TOM
I had to, I needed back-up...

CHRISTINE
I showed you the damn telex out of some kind of
misguided... kind of love for your stupid little
country. Now I wish to God I'd thrown it away.

TOM

I won't let it be traced back to you.

CHRISTINE

I don't know if I can trust you to do that.

They look at each other, appalled at what they have said.

TOM

Look, I think we'd better get out of here.

CHRISTINE

Why?

TOM

We were being shadowed.

CHRISTINE

That's part of what's driving me crazy. Why haven't the company pulled me in about seeing you? Why is nothing happening?

TOM

What's it like at work?

CHRISTINE

Everything's normal, but horrible. I feel like any moment security's going to come for me.

TOM (Tries to touch her)

Christine...

CHRISTINE (She recoils)

This is going to destroy us, isn't it.

TOM

No way.

A beat. She lifts her coat from the bed to leave.

INT. THAMES HOUSE. HARRY'S OFFICE - DAY 2. 1520

DANNY and ZOE have 'told all' and are waiting for the explosion. It comes.

HARRY

Stand up!

ZOE and DANNY stand up.

HARRY (cont'd)

Do you know the meaning of what you have told me?

They are taken aback. They are both about to reply but HARRY is in before them.

HARRY (cont'd)

You have accused a respected officer, in whose hands you have at times trusted your lives, of treason.

DANNY and ZOE recoil at his ferocity.

DANNY

Er...

HARRY

Well what's your word for it?

DANNY

I don't know.

HARRY

You don't know.

ZOE

We really don't know where Tom's at anymore Harry...

HARRY

Right this is what I am ordering...ORDERING...you to do. You will discuss these ridiculous accusations with no one. You will not even discuss them again between yourselves. And you will have nothing more to do with this case whatsoever. At this moment both your futures in this Department are hanging by a thread. Do I make myself clear?

DANNY

Yes Harry.

ZOE

Yes Harry.

HARRY

Now get out.

They turn and leave, closing the door.

HARRY sits very still at his desk.

Then he opens a drawer. He takes out a file and places it before him. SHOT of the file: it is marked TOM QUINN.

HARRY opens it and begins to read.

INT. TOM'S FLAT. LIVING ROOM - NIGHT 2. 2100

TOM is looking at the photographs taken at Heathrow. There are several of the STARING MAN. He looks closely through a magnifying glass at a shot of KARHARIAS, dark glasses, his head down. He compares it to the picture DANNY pulled off the net.

TOM (muttering to himself)
Wrong, wrong, what can be wrong about this?

He stares closely at the picture again. He looks up. He has heard a sound. The doorbell rings.

He puts the photographs away, then goes out into the hall.

INT. TOM'S FLAT. HALLWAY - NIGHT 2. 2101

He goes to the front door. He looks through the spy hole. He turns, surprised, considering what to do. He decides to open the door. The STARING MAN is standing outside. TOM steps back.

STARING MAN
Mr. Tom Quinn.

TOM
And you are?

ZIEGLER
The name is Herb Ziegler.

TOM
Or not.

ZIEGLER smiles.

ZIEGLER
May I talk with you?

TOM stands back, ZIEGLER comes into the hall. He is carrying his coat. They go into the living room and he puts his coat down.

ZIEGLER has an over-bearing, cloying charm.

ZIEGLER (cont'd)
Look the Company's fine about you and the lovely Christine. We don't mind Romeo and Juliet affairs with other services. You may let slip more than she does. So carry on in hotel rooms all around London, we think it's kind of sweet.

TOM feels like hitting him and almost does. ZIEGLER reads it and steps back.

ZIEGLER (cont'd)
What kind of fool are you?

TOM
Fool for my country?

ZIEGLER smiles.

ZIEGLER
Yeah well, maybe that fits both of us.

TOM
The man whom you picked up at Heathrow? That was Mickey Karharias?

ZIEGLER
You were not meant to see that. Karharias is our concern.

TOM
A notorious assassin arriving at Heathrow is very much our concern too.

ZIEGLER
Walk away, Tom. This operation is off limits for you.

TOM
Karharias is a clear and present threat to this country.

ZIEGLER
If you don't let this go I am telling you: Christine Dale will be jailed for leaking a Top Secret communication.

TOM
You'd crucify one of your best officers to stop British Security helping you? Why?

ZIEGLER
You know, scientists are developing a whole new theory of reality. We live in an illusion. What the world is really like is way beyond what our senses tell us. And very, very frightening.

TOM
Well thanks for the science programme.

ZIEGLER

Let the big boys do what they've got to do. And
Christine won't get hurt.

A beat.

TOM

Do I have a choice?

ZIEGLER

No.

(His phone rings.)
I have to take this call.

TOM

Feel free.

ZIEGLER goes out of the room. TOM looks at his coat. Very quickly he goes to a drawer and takes out the nano tracker. He opens the small box, dips his fore finger onto the pad and touches ZIEGLER's coat inside pocket. He replaces the coat, looks at it hard then rearranges a sleeve.

He turns away and waits, eyes flickering. Who is this man? What is behind this? A question comes to him...

ZIEGLER comes back into the room.

TOM (cont'd)

Who's the target?

(A beat)

And who's hired Karharias?

A beat. Then ZIEGLER picks up his coat.

ZIEGLER

Live the illusion, Tom.

He turns and goes.

TOM follows.

INT. TOM'S FLAT. HALL - NIGHT 2. 2106

ZIEGLER is letting himself out. He looks back at TOM. A dark look of hatred.

TOM turns away...

INT. TOM'S FLAT. LIVING ROOM - NIGHT 2. 2107

TOM goes to the drawer from which he took the nano tracker. He has the monitoring device. He turns it on. A bright spot blinks on a street map.

He turns off the light. He goes into the hall.

INT. TOM'S FLAT. HALL - NIGHT 2. 2107

TOM takes a coat and is moving towards the door. Someone rings the doorbell.

Very carefully TOM goes and looks at the spy hole.

SHOT: HARRY seen through the spy-hole waiting outside the door.

TOM backs away.

He turns and goes into the kitchen as the doorbell rings a third time. He goes to a kitchen cupboard. He takes out a hold-all bag. He opens the back door carefully.

EXT. TOM'S FLAT - NIGHT 2. 2109

HARRY leans against TOM's front door in despair.

HARRY
Idiot.

INT. PUB - NIGHT 2. 2230

ZOE and DANNY are having a drink at a small table against a pub wall. There is a picture of The Tower Of London above their heads with a pub-style brass light over it. They have been drinking for a while.

DANNY
I hope to God Tom comes in from the cold.

ZOE
I don't think he will. He'll want to get to Karharias.

DANNY
I know. He's on a roll. And a place to hide if it goes wrong.

ZOE
Mysterious middle Europe... I wish I had a bolt hole. I'd disappear there right now.

DANNY

And what would you do? Grow cabbages? Lupins?
You'd go potty.

ZOE

Lupins would be lovely. No you're right. I'm a
city girl.

DANNY

Good for you.

She drinks. DANNY's phone rings he answers.

EXT. UNDERGROUND STATION SERVICE AREA - NIGHT 2. 2300

A step away from a platform.

TOM speaks into a mobile phone.

TOM (Low)

Mr. Thompson. Come for a drink.

INT. PUB - NIGHT 2. 2300

DANNY, shocked.

DANNY

It's Tom.

ZOE

Tell him to go to Thames House...

DANNY

Listen Tom...

EXT. UNDERGROUND STATION SERVICE AREA - NIGHT 2. 2301

TOM (Into his phone)

Cannon Street station. There's a service area. Get
here now.

He rings off.

TOM unzips his hold-all. Inside the tracker device glows. He
checks it then zips the bag up.

INT. PUB - NIGHT 2. 2302

DANNY

Tom? You're breaking up... He's at Cannon Street.

ZOE

We should ring Harry.

DANNY

Definitely. With our careers dangling on those threads.

He does not.

ZOE

I love my career too. But maybe we owe it to Tom...give him one last chance?

DANNY

I hate this loyalty thing. It tears you apart and it's bloody unfair.

ZOE

Let's go.

INT./EXT. UNDERGROUND STATION SERVICE AREA - NIGHT 2. 2310

Dark shadows. From TOM'S POV: for a moment he sees ZIEGLER'S face clearly then he disappears into the dark.

TOM waits.

Then he goes to the wall. There is a a chalk mark on the wall. TOM takes out a pair of latex gloves out of his hold-all and a tiny pen light. There is a small object stuck in the crack in the brick work.

He unwraps the object. It is a small piece of card with a message written on it. By the dim light of his penlight it reads:

'Our friend is warned off. Where's the meet?'

TOM takes a small camera from the holdall. He clips the message onto a small board. He puts the small board back into the hold all.

He glances around.

Then he takes one photograph of the message. Very quickly he closes the hold-all, wraps the message up and replaces it in the crack in the wall.

He goes to a stairwell to get a better signal on his mobile. He rings.

EXT. WEST END STREET - NIGHT 2. 2315

CHRISTINE, walking, answers the mobile phone.

TOM (ON PHONE)

It's me.

CHRISTINE

Wait.

She looks around. She steps into a doorway.

TOM (ON PHONE)

Christine?

CHRISTINE

What do you want?

TOM (ON PHONE)

Our friend from the hotel came to my flat.

CHRISTINE

Oh no.

She is looking up and down the street.

INT. UNDERGROUND STATION SERVICE AREA - NIGHT 2. 2315

TOM

Christine? Are you there?

EXT. WEST END STREET - NIGHT 2. 2315

CHRISTINE

Yes.

TOM

Look I need to tell you what I'm doing.

CHRISTINE

No don't.

TOM (ON PHONE)

Why not?

CHRISTINE

It's not safe. They could be scanning us.

INT. UNDERGROUND STATION SERVICE AREA - NIGHT 2. 2316

TOM

We've got to risk that. Danny, Zoe and I have got
to brief someone about what we're doing.

(A beat)

Christine?

CHRISTINE (ON PHONE)

Yes.

TOM

Right. I'm at Cannon Street Tube. The guy in the hotel is making a dead drop here...

EXT. WEST END STREET - NIGHT 2. 2316

But CHRISTINE cannot take it.

CHRISTINE

No! I can't do this. Don't tell me anything, don't ask me anything...

TOM (ON PHONE)

... Christine...

CHRISTINE

Just don't call.

She rings off. She is in tears.

INT. UNDERGROUND STATION SERVICE AREA - NIGHT 2. 2316

TOM holds the phone hard against his face, very upset.

ZOE and DANNY have arrived.

DANNY

Where the hell... ah.

He has seen TOM in a shadow. They go to him - there is a feverishness in his manner.

TOM

Let me get you up to speed. I had a visit from my staring friend. He was going by the name of Herb Ziegler.

DANNY

Hunh.

TOM

Ziegler came round to my flat this evening and I planted a tracking device on him.

ZOE with a glance at DANNY.

ZOE

Right.

TOM

He made a drop. I'm waiting for the pickup.

DANNY

Maybe we should have a peek.

TOM

I did. It read: 'Our friend is warned off: where's the safehouse?'

ZOE

That's what he did? Warned you off?

TOM

He said Christine will go to jail for treason.

DANNY

Great why don't we all 'go to jail for treason.'

ZOE

We can't do this on our own anymore, Tom.

DANNY

Yeah we've got to ring in.

TOM

Harry will send in the cavalry. They could scare off whoever's going to make the drop. For God's sake, this is the only link we've got to stop an assassination.

A beat.

TOM (cont'd)

Come on. Nights like this...

(Smiles)

You love it you know you do, this is why we do this job.

DANNY

OK. Let's wait for the pickup.

ZOE is very unhappy but agrees.

ZOE

All right.

TOM

Coffee?

He unzips his hold all and takes out a thermos flask.

ZOE

You came prepared.

TOM
I had a field kit ready.

DANNY
A man ahead of the game.

TOM
I think so.

They look at each other. DANNY cannot hide his suspicion. Tom is full of confidence.

INT. UNDERGROUND STATION SERVICE AREA - NIGHT 2. 0216

A train roars through.

TOM, ZOE and DANNY are still watching.

TOM (Looks at his watch)
Three hours. Ah. Here we go.

A figure - we do not see his or her face - appears at the end of the service area. They see him make the drop.

DANNY
Writing a reply?

TOM
Yup.

Then they see the figure replace the message and makes off into the gloom.

DANNY
I'll go.

ZOE
Tom, you are going to tell Harry about this. I think you must.

But TOM is not listening.

ZOE (cont'd)
Tom?

TOM
I'll see.

DANNY returns. TOM takes the message. He unfolds it and reads.

TOM (cont'd)
Salter's Farm
Feniston

Near Sudbury

As they talk TOM opens his hold-all. He takes out the camera and prepares to photograph the message.

TOM (cont'd)
Anyone know Feniston?

ZOE and DANNY do not.

ZOE
Sudbury's in Suffolk.

TOM
Zoe, have you got your car?

ZOE
For what?

TOM
To go to Salter's Farm.

ZOE
No, oh no.

TOM is vehement.

TOM
What the CIA are doing is espionage as rape.
They're trying to destroy my personal life with
Christine. Why should I trust them with my
country?

He takes the photograph. He zips the bag up.

TOM (cont'd)
Let's go.

They hesitate.

TOM (cont'd)
For me or against me?

DANNY and ZOE look at him.

EXT. SUFFOLK COUNTRYSIDE - DAY 3. 0700

The land is flat but curves to a sweeping horizon in the middle distance. A large field, bisected by a track, runs away from a dense copse to farm buildings: a farm outhouse, a big barn, orchards surrounding it. There is a large concrete water tower in the field.

TOM, ZOE and DANNY are at the edge of the copse.

They hand TOM's binoculars from one to another.

TOM
Nothing?

DANNY
Dead.

TOM
We'll wait 'til nightfall then have a closer look.

ZOE takes out a phone.

TOM (cont'd)
Zoe don't ring in...

ZOE
Hit me if you want to stop me.

TOM
Just when we're on top of this...

The mobile does not work.

ZOE
There's interference.

DANNY takes out his phone and tries.

TOM
Let's leave it.

DANNY
Should work fine, there are masts on that tower.

TOM
There must be some kind of electronic interference field.

ZOE
Step by step we're getting pulled into this...

TOM
Look. The old tradecraft standard, Indian signs yes?

He snaps a twig off a bush. It's forked.

TOM (cont'd)
If anything happens to one of us leave this. It means 'I'm OK.'

DANNY (With a sigh.)
If you say so.

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

Everyone working. HARRY arrives at SAM's desk.

HARRY
Still ringing them?

SAM (Scared)
Yes.

HARRY
And?

SAM
Nothing, they're not home.

HARRY
Mobiles?

SAM
All three 'not available.'

HARRY
Right. Every ten minutes you ring Tom's flat, Zoe
and Danny's flat and the three mobiles.

SAM
Yes Harry.

He moves away only to be approached by RUTH. She is blythe,
ignorant of the bomb shell she is delivering.

RUTH
Oh, Harry, I've been onto the FBI like you asked
me. And this American Criminal? Michael 'The
Shark' Karharias - amazing what they call
themselves - well he's dead.

HARRY stares at her.

RUTH (cont'd)
The FBI had a tip off. His body was found in a
storm drain in Miami, three days ago.

He is still staring at her, then breaks.

HARRY
So, Tom saw a dead man arrive at Heathrow.
(beat)

I must talk to you. Privately.

EXT. ALBERT EMBANKMENT - DAY 3. 0830

HARRY and RUTH sit.

HARRY

I think Tom Quinn is on the blink.

RUTH (a beat)

Not Tom.

HARRY

He's been running an op on his own. For his own purposes. And I'm having nightmares about what they are.

RUTH

What are you saying? He's acting against the interests of the service?

HARRY

Yes.

RUTH

Harry, Tom Quinn is your brightest and best.

HARRY

It's the brightest and best who can go bad so spectacularly. I saw it happen once before. To a golden young man in Ireland.

RUTH

What could possibly make Tom go on the blink?

HARRY

The moral ambiguities of the job?

RUTH

I thought we all rather liked that.

HARRY

Then maybe it's all consuming lust for a Californian.

RUTH

Yes lust can destroy the best of us. It nearly did me.

HARRY, a look at her.

HARRY

Ah.

RUTH

What are you going to do?

Beat.

HARRY

Ask for a warrant for Tom Quinn's arrest.

RUTH is stunned.

HARRY (cont'd)

The police will pick him up on an anti-terrorism charge.

RUTH

This is going to be so ugly.

HARRY

I know. Stand by me in this, Ruth.

RUTH

Yes.

EXT. SUFFOLK COUNTRYSIDE - DAY 3. 1800

TOM, ZOE and DANNY are still in hiding by the side of the copse.

Through TOM's binoculars the farm still looks shut up. The light is failing.

DANNY

Nothing's happening. I say we go back to the car, out of range of the interference and report.

TOM

Alright.

But just as they are about to move there is a sound in the copse behind them.

Three masked men - in balaclavas - put guns to their heads.

1ST MAN

Safe to move, now it's dark Mr. Quinn.

FROM TOM'S POV: He sees the landscape: the field, the farm and its orchards in the distance. Birds rising from the field. He whirls around and sees the trees, a man in a hood, a gun in his face and a blackness coming toward him...

A hood is forced over his head.

INT. SALTER'S FARM. STABLE - NIGHT 3. 1900

Darkness.

ZOE (O.S.)
Get off me!

DANNY (O.S.)
Leave her alone!

TOM's hood is pulled off.

He sees DANNY with a hood on. All three of them have their hands tied above their heads by plastic strips. Ropes are pulling their arms up.

Two of the masked men are struggling with ZOE.

TOM
Zoe! Zoe it's OK, they're taking the hood off!

She stops struggling. The masked men take the hood from her head and pull her arms up, fixed to the rope.

Then they take the hood from DANNY.

TOM looks across - all three are suspended by ropes to a bar over their heads. They're having to stand on the tips of their toes.

The masked men leave through a door. TOM looks hard to retain anything useful: beyond the door a security light flares up. The hard blue light reveals a farmyard, over grown with grass, and a big door to a barn the other side of the yard.

The door has cracks in it but it is heavy. Streaks of the security light come into the stable. Then it goes off.

Go to DANNY. FROM HIS POV: he looks around the stable. There is a dis-used old fridge. Hay. A dull yellowy single bulb hangs from a beam. The floor is hard mud. There are two wooden pillars supporting the roof's rafters.

DANNY
We could go up through the roof if we weren't
trussed up like this...

He struggles against the restraints - realises that it's useless.

TOM
Are you two all right?

ZOE

This... could put my shoulder out.

TOM

Don't struggle against it.

She shifts.

DANNY

God they were good, coming out of the wood like that.

ZOE

Aren't we... I mean aren't we meant to be on the same side?

DANNY

Not anymore.

TOM

No.

ZOE

This must be a C.I.A. Safehouse.

DANNY

And the dead drop was directing our friend Ziegler to come here.

ZOE

For what?

DANNY

Maybe the assassination's going down around here.

TOM

There is another explanation.

ZOE

What?

TOM

Ziegler used the dead drop to communicate with a C.I.A. Agent, undercover. The agent told him the address of Karharias' base.

ZOE

Here.

DANNY

Oh no.

The light comes up in the yard.

TOM

I hope we're about to meet the famous Mickey 'the Shark' Karharias.

The bolts of the door are slid back.

The three masked men are coming in.

ZOE

Here we go...

The three men make for DANNY. They release DANNY's rope, he falls to the floor, ankles still tied. He is dragged out into the yard.

DANNY

Don't worry, don't worry, it'll be ok...

The door is closed.

TOM and ZOE wait. The door closes.

Then the security light outside goes off.

ZOE

We're not going to get out of this, are we.

TOM

You are.

She looks at him oddly. Does he mean he knows he won't?

EXT. SALTER'S FARM. FARMYARD - NIGHT 3. 1910

DANNY is dragged through the garishly lit farmyard into the barn.

INT. SALTER'S FARM. BARN - NIGHT 3. 1911

DANNY is dragged to a heavy cast iron metal garden bench. There are two bright lights on stands trained into his face. He is hand cuffed - arms out stretched - to the arms of the bench.

He scrunches up his eyes at the glare.

FROM DANNY'S POV: The light is a white blur. Then he realises a man is sitting between them. His vision improves. It is HERB ZIEGLER.

DANNY

You... you're Herb Ziegler.

ZIEGLER

First try and you ticked a box, well done.

DANNY

I thought...

ZIEGLER

What? Come on Danny, share.

DANNY

We thought... this must be Karharias's base.

ZIEGLER scoffs.

ZIEGLER

Just how incompetent are you people? You're blundering around in a highly dangerous and difficult op of ours, thinking we're the bad guys?

DANNY rattles the handcuffs.

DANNY

Is this what the good guys do?

ZIEGLER

Oh we can get very tough when fools get in our way.

A beat.

ZIEGLER (cont'd)

So you'll go back to Harry like good children, take a beating from the head beak which I think is the Brit way of doing things... and let the big boys save your country.

DANNY

That's what it looks like.

ZIEGLER

Fine. One little thing. Did you tell Harry Pearce Tom was preparing a legend? As an Irishman, with a Slovakian visa in his passport?

A beat. DANNY's mind whirs.

ZIEGLER (cont'd)

What's the matter, Danny? Surprised that I knew that? Look, did you tell Harry about Tom's passport, just answer me.

DANNY

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

ZIEGLER

You did find it. In the leather shop.

DANNY

I don't know what you're talking about!

ZIEGLER

What do you know about Tom's plans in Slovakia,
Danny?

DANNY

Nothing!

ZIEGLER

You're sure about that?

DANNY

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

ZIEGLER

Ah well.

He looks to one side.

One of the men in masks comes out of the darkness and strikes
DANNY.

CUT FROM DANNY just before his fist hits his stomach.

INT. SALTER'S FARM. STABLE - NIGHT 3. 1916

TOM and ZOE.

DANNY is heard crying out.

ZOE and TOM stand up.

ZOE

What are they doing to him?

DANNY cries out again.

They stand frozen for a moment.

DANNY cries out a third time.

TOM throws himself at the door of the stable, the rope making
him fall. He shouts:

TOM
Enough! Enough!

There is a silence.

Then the light goes on in the yard.

They wait.

The door is opened and a bloody faced DANNY is dragged in by three masked men.

TOM (cont'd)
You bastards!

He throws himself at the men. One kicks him in the stomach.
TOM doubles up.

The masked men tie DANNY's ankle with the rope and bind his hands behind his back.

They turn to ZOE.

ZOE
No...

They unbind her foot and drag her out of the stable.

DANNY (To Zoe)
Tell them you know about the legend! Just tell them!

ZOE is dragged out of the stable and the door is bolted.

DANNY and TOM stare at each other.

TOM
What legend?

DANNY
Yours. To go to Slovakia.

TOM
What are you talking about?

DANNY
Brick Lane. The leather shop...

TOM
Danny this is gibberish to me.

A beat.

DANNY

I tailed you. A to Z leather?

TOM

I had no idea. Good job.

DANNY (Angry)

Liar!

TOM

It was a lead that got nowhere. On Ziegler's carrier bag.

DANNY

What carrier bag?

TOM

At Heathrow Ziegler had a carrier bag. A to Z Leather was on it. I checked the shop out. It came to nothing.

DANNY

Look stop playing games...

TOM

What did you find...

DANNY

... you know what I found...

TOM

No Danny, I don't!

DANNY

An Irish passport in the name of Paul Connors. With a Slovakian Visa. And your photograph. You went to the shop to check your forger was doing the job!

TOM

I have not been preparing a legend. In the service or illegally. I swear to you.

DANNY

I don't believe you. How can I? Oh God if they touch Zoe...

TOM

All right.

He shouts out.

TOM (cont'd)

Ziegler! I'll tell you what you want! Ziegler!

A silence.

No light in the yard.

DANNY and TOM staring at each other.

DANNY

I admired you. I'd have gone to the ends of the earth for you.

TOM

This isn't what it seems.

DANNY

No?

TOM (Shouts)

Ziegler! Don't touch her! I'll give you what you want!

DANNY

It's boiling over in my head, Tom. What are you doing? What is it in Slovakia? A love nest for you and Christine Dale?

TOM

I've got no cash for this, you know me, I'm broke.

DANNY

There are ways of getting unbroke in our line of work. What have you got mixed up in? Tom, tell me!

The security light in the farmyard comes on.

TOM

Danny there's not time. Tell me you trust me.

DANNY

No. No I don't.

The bolt on the door is being slid open.

The door opens. ZOE is dragged in by three masked men. She is unharmed. Two tie her hands and her foot.

TOM is desperate to communicate with DANNY.

TOM

This is smoke and mirrors Danny. Someone's spinning an illusion...

DANNY
Yeah, you!

ZIEGLER appears at the door.

ZIEGLER
Mr. Quinn? Would you please step this way?

The 3rd masked man undoes lets TOM down and undoes his feet.

TOM and DANNY look at each other.

ZOE
Tom? Danny?

DANNY spits at TOM.

Then TOM goes out of the stable. The three masked men remain.
One takes out a syringe.

ZOE (cont'd)
Oh no no.

They hold DANNY down and put a syringe in his arm. they come to ZOE.

ZOE (cont'd)
No.

FROM DANNY'S POV: a man approaching ZOE with the syringe. He blacks out.

BLACK SCREEN

INT. SALTER'S FARM. BARN - DAY 4. 0600

BLACK SCREEN

FROM DANNY'S POV: he regains consciousness.

Shafts of light slant across the huge space through gaps in the eaves. There are bales of straw, old rusty farmyard equipment. There is no sign of the lights used in the interrogations.

ZOE is lying unconscious a few feet away from him.

He moves. He realises that his hands and foot are free.
ZOE stirs.

ZOE
Danny?

DANNY
It's OK.

ZOE points to a pile of old furniture. The cast iron garden seat is in the pile.

Then they see their two mobiles on a bale of straw.

DANNY lifts his.

He presses a button, listens.

DANNY (cont'd) (To Zoe)
It's clear. We go in. Agreed?

ZOE
Yes.

He dials. Speaks into the mobile.

DANNY
I want to speak to the Landlord....

EXT. SALTER'S FARM. FARMYARD - DAY 4. 1030

HARRY's face.

The camera pulls back.

Forensic teams in very pale blue suits are swarming around the yard. Two are carrying away the garden seat - it's wrapped in polythene. Radios crackle. The farm is being swarmed over.

HARRY
Nothing?

DANNY
No. It's been cleaned by experts.

HARRY
Cleaning up. Yes, there's a lot of that to do.

INT. INTERROGATION ROOM. SMITHFIELDS - DAY 4. 1201

HARRY and RUTH are sitting one side of the table.

CHRISTINE DALE sits on the other side HARRY with two large, hard-faced men sitting either side of her.

HARRY
You're not helping us Miss Dale. Why did Tom
destroy the telex?

CHRISTINE

I don't know. To protect me.

HARRY

Your employers have been very helpful to us. There is no record of such a telex ever being sent by C.I.A. Cland-ops. To anyone. Nor is there any record of a satellite intercepted telephone call between Rihad, Saudi Arabia and Wimbledon, London.

CHRISTINE (Bewildered.)

But...

He looks at RUTH.

RUTH

C.I.A. Registry does however have a record of you receiving a telex. Sent from a commercial firm in Islington. The firm has been traced. Our technical side have retrieved the content of the telex from the firm's database.

HARRY pushes a copy of the telex across the table.

HARRY

Is that the message that you showed Tom?

CHRISTINE (Faintly)

Yes.

HARRY

Please speak up, Ms Dale. This is of course being recorded.

CLOSE TO CHRISTINE. Her face is taut with tension.

HARRY (cont'd)

This man.

RUTH slides the photograph of HERB ZIEGLER across the table to CHRISTINE.

HARRY (cont'd) (Suddenly aggressive)

What have you done? Destroyed one of my best men?

CHRISTINE

No!

HARRY

What are you? Some kind of old style honey trap?

CHRISTINE
I swear I...

IST HARD FACED MAN (Intervening. American)
Mr. Pearce, please honour the parameters we have
agreed for this interview or we will terminate.

CHRISTINE
I thought it was wrong we didn't tell you an
assassin was here. I love your country. And for
your mikes in this place I love Tom Quinn.

HARRY nods to RUTH. She hands him a photograph. He turns it
over so she cannot see it.

CHRISTINE looks at the photograph with fear.

HARRY
Michael Karharias's body was found three days ago
in a Miami storm drain.

He turns the photograph over. It is a grisly image of MICHAEL
KARHARIAS's face, dead.

HARRY (cont'd)
There is no American assassin. No mystery C.I.A.
man. Your family's from Czechoslovakia.

CHRISTINE
Wh...

HARRY
Well not Czech. Slovakian? 'Dale' - originally
Dallich wasn't it?

CHRISTINE
My Grandfather was from Bratislava. What is this?

HARRY
If you and Tom were going to flee and hide, tell
me Christine. I still look on myself as Tom's
friend. I will do all I can to help the two of
you.

A beat. They look at each other.

CHRISTINE
I don't have a blind idea of what you're saying.

HARRY leans back.

HARRY
I'm so sorry that you don't.

(To the heavy men)
Do tell your head of station many thanks for
letting us have...
(Looking directly at Christine)
... First bite at the rotten apple.

CHRISTINE
Please...

But HARRY stands.

INT. THAMES HOUSE. HARRY'S OFFICE - DAY 4. 1240

HARRY is letting the blinds down. ZOE and DANNY are standing.

HARRY
Sit sit.

They do. HARRY sits.

HARRY (cont'd)
How do the two of you feel?

ZOE and DANNY are wrong-footed by the kind tone.

HARRY (cont'd)
The answer should be: victimised. Taken for
suckers. Betrayed.

ZOE
I can't believe that - no.

HARRY
Danny?

DANNY
Yeah. I didn't want to believe it. I still don't.
But it's all coming together in my head and I hate
it.

HARRY
Share your thoughts with us, Danny.

DANNY
Tom staged the whole thing.

FLASHBACK: The 'C.I.A. Team' receiving 'MICHAEL KARHARIAS' at
Heathrow. TOM is looking through binoculars.

DANNY (cont'd)
Tom spotted him. He claimed it was Karharias. But
maybe the whole thing at Heathrow, the CIA team,
the whole thing, it's a fake.

HARRY'S OFFICE:

A stunned ZOE.

A SERIES OF FLASHBACKS: 1) ZIEGLER at the bus stop 2) in the Heathrow Arrivals Hall waving to them.

ZOE (V.O.)
Ziegler was Tom's collaborator?

DANNY (V.O.)
His right hand man.

3) : ZIEGLER between the lights in the barn facing ZOE.

HARRY'S OFFICE:

ZOE
And the farm? That was set up by Tom?

DANNY
Yeah.

4)FLASHBACK: (This is DANNY's memory and there is sound)

TOM
This isn't what it seems.

DANNY
No?

HARRY'S OFFICE:

ZOE (To herself.)
Please, not Tom.

HARRY (Low)
Zoe I want you to accept this. If you don't,
you'll eat your heart out. The Irish passport. Why
did he have that made?

HARRY waits.

ZOE
So he could disappear.

HARRY
Yes. Whether with or without the Dale woman will
no doubt become clear when her people have
interrogated her.

GO TO ZOE as she remembers:

FLASHBACK:

TOM

Zoe sometimes... don't you find you want to turn this job inside out? Break all the rules, just for the hell of it?

HARRY'S OFFICE:

On ZOE.

ZOE

So the assassination...

HARRY

I believe there is indeed a team of killers in this country. And Tom is running it.

ZOE

How can you possibly believe that...

HARRY

Money, Zoe. In the end in this world it is often money that finally reveals the truth. Ruth did a banking search of accounts opened recently in the name of Paul Connors. The legend on the false passport?

A beat.

DANNY

And?

HARRY

The London Branch of the Slovakian National Co-operative Bank. A deposit three days ago of four million dollars.

A silence.

HARRY (cont'd)

We have to face this terrible truth about someone we have worked with and admired.

ZOE

I can't, I won't.

DANNY

Zoe. He was going to fake his disappearance to pass himself off as some kind of hero.

HARRY

Traitors are often very vain people. They want us to think well of them.

ZOE (A whisper)
The bastard.

HARRY (brusque)

A full national alert is in place. Engagements of Cabinet Members and prominent MPs are being ring-fenced with extra security. If Tom's friends are going to strike the next twenty-four hours will be crucial. And we don't have a blind idea where they are or whom they are going to hit. So. All hands to the pumps.

INT. THAMES HOUSE. THE GRID - DAY 4. 1300

ZOE and DANNY, shell-shocked, sit together. ZOE has been weeping. DANNY is holding her hand.

DANNY

The horrible thing is... I can believe it. I can see him doing it.

ZOE

We must stick together Danny. It musn't happen to us. Ever.

DANNY

No.

ZOE

Oh where are you, Tom?

EXT. NORFOLK FENLAND - DAY 4. 1400

A powerful four-wheeled vehicle is making its way across a bleak, flat fen landscape.

It pulls off the road, down an embankment into a hollow and comes to a stop.

HERB ZIEGLER four men and a woman get out - it is the crew that was seen at Heathrow.

They pull masks onto their faces.

They go to the back of the vehicle and open it.

A figure is bundled tightly in a large tarpaulin.

It is TOM. He is gagged and blind-folded.

ZIEGLER

OK let's do the honours.

They take out a needle. They hold TOM and inject him.

FROM TOM'S POV:

Black. His blindfold is removed as he regains consciousness.

His vision is distorted. He sees people with animal heads around him. He seems to see a sniper rifle floating towards him in a swirling, red-coloured mist. It is put into his hands.

TOM

What...

ZIEGLER'S VOICE

Haven't you seen a Gepard M1 12.7 Millimetre rifle? Armour piercing rounds, uranium tipped. The sniper's dream.

GENERAL POV:

TOM, the group around him, sits in a sea of blue bells holding the rifle for a moment, staring at it.

And then it is taken away. TOM realises the man who gave him the rifle is wearing surgical gloves.

And TOM is hit in the face. He rolls over.

They fall on him and bind his hands with plastic strip behind his back.

ZIEGLER

And now we have our talk.

TOM turns over and looks up at ZIEGLER. ZIEGLER removes his mask. The other four step back.

FROM TOM'S POV:

Distorted. ZIEGLER's face seems strange in the swirling mist.

ZIEGLER (cont'd) (Laughing)

Don't you recognise me Tom? You know I didn't think you would, you arrogant bastard.

TOM blinks.

JOYCE
Hermann Joyce.

TOM recognises him.

JOYCE (cont'd)
Yeah. One of the living dead.

He laughs.

TOM
This... is this about Lisa?

JOYCE
Of course it's about Lisa. So be the polite
Englishman, ask how she is.

TOM is silent.

JOYCE (cont'd)
She is not good Tom. Not good at all. My daughter
is in a facility in Maine in a catatonic state of
withdrawal. She does not speak. She does not see.
She is not totally inert: There are times when she
begins to scream and she does not stop screaming
until the sedatives are injected into her.

TOM
Lisa Joyce.

FLASHBACK: TOM's memory. LISA JOYCE, laughing, long red curly
hair, a whirling long dress, is dancing away from TOM laughing
and mocking him.

LISA
Tom Quinn! Tom Quinn!

FENLAND:

TOM
I'm not responsible for what happened.

JOYCE (Fury)
Of course you are responsible! You were students
together, she was a friend of yours!

TOM
I had no idea what she had got herself mixed up
in.

FLASHBACK: TOM's memory. CLOSE TO LISA. She is passionate,
almost feverish.

LISA

The Red Brigades are fighting a revolutionary
cause Tom.

FENLAND:

JOYCE

But I came to you for help. You were a graduate,
already an M.I.5 officer, undercover at the L.S.E.
I couldn't talk to her, I was C.I.A She called me
a fascist. The usual father daughter thing at a
somewhat extreme level. I looked to you to get her
out.

TOM

I tried.

FLASHBACK : TOM's memory. CLOSE TO LISA's tear-stained face.

LISA

They did this?

TOM (O.S.)

Yes Lisa.

LISA

But they are meant to be socialists. I can't bear
it. It's horrible.

FENLAND:

TOM

I warned her off them as you asked me.

JOYCE

Don't be so disingenuous you little shit. You
recruited her! You turned her into a Five asset,
an untrained girl of nineteen. You sent her
undercover to penetrate a hard core European
anarchist cell.

TOM

It was her choice!

JOYCE

When I heard they'd tortured her for five days, my
life changed forever.

TOM

It was her choice to go undercover.

JOYCE

You say that again and God so help me I will take
your eyes out.

TOM

Hermann Joyce, veteran agent of a four year tour
undercover in the Soviet Union, the spy's spy, an
unsung hero. I was flattered when you asked me to
help Lisa. And you were pleased when she agreed to
go undercover. She was coming back to you, she was
taking up the family tradition.

JOYCE kicks him. TOM turns away, breathing into the pain. He
recovers. He tries a new tack.

TOM (cont'd)

But she couldn't do it, could she.

JOYCE

She couldn't handle the fear you subjected her to.
Now she lives in a permanent state of terror.

TOM

What are you going to do with me?

JOYCE

You took everything from her, now I'm taking
everything from you. See, I heard about this Iraqi
family, this notorious family. With a very big
grievance against your country and a very large
amount of money. I made myself available for this
hot job of work, SO hot I knew I'd need a fall guy
to blame it on. And I thought of you.

(low)

As I have so often.

TOM

You set me up.

JOYCE

Oh yes, the mother of set ups. By now Harry thinks
you are the lowest thing on earth, a spy that
turns against his country. For money. I have
destroyed your very soul, Tom Quinn. You're like
Lisa now. In your personal hell. And that's just.

TOM

Just.

JOYCE

You have one other option. Become what I am. As
enemy of everything you believed in. You'll find
treason has a surprisingly sweet taste.

TOM scoffs and looks away.

JOYCE (cont'd)

No don't be huffy, I know the service has got to you. You've got all the symptoms. You're diseased with disaffection.

He gives him a card.

JOYCE (cont'd)

You only have to ring this number. It is an answering machine on an empty floor in an empty building. Just say 'For Lisa' and say where you are. We'll pick you up.

Looks around with satisfaction.

JOYCE (cont'd)

Well, I have to move on. The great moments of pleasure pass so quickly into memory, do they not?

(Looks around)

Flat bit of England this. I'm thinking of taking in Ipswich. Is that an historic British town?

A nod from JOYCE and one of the men hits TOM on the back of the head.

He blacks out.

EXT. NORFOLK FENLAND - DAY 4. 1456

TOM recovers consciousness.

TOM feels his head. There is blood. His hand is shaking. He stands unsteadily. He checks his pockets. Empty. He feels his shirt pocket. He takes out JOYCE's card.

TOM

Ipswich.

He scrambles up onto the road. He looks one way then another. It is a very minor road. There is no traffic.

He walks down the road.

EXT. NORFOLK FENLAND - DAY 4. 1457

TOM walking along the road. There is a cottage, low, it's garden run down its fence dilapidated.

He approaches the front door. There is a knocker but no bell. He knocks. Nothing. He realises there is the sound of a television.

He goes round the cottage to the back door. The kitchen window is not on the latch. He opens it.

INT. COTTAGE. - DAY 4. 1500

TOM climbs in through the kitchen window over a sink and draining board. The sound of a television is very loud. There is an antiquated telephone on the kitchen wall.

He goes into the hall.

Through an open door he sees a very old woman lying on a couch looking at a television.

TOM

Hello? Please don't be alarmed...

The woman cannot hear him. She stares at the television, oblivious.

TOM goes back into the kitchen. He pulls the kitchen door half to, keeping an eye on the living room door. He lifts the telephone and dials a number. He listens.

INT. CIA SAFEHOUSE - DAY 4. 1501

A small, grey walled room with a glass brick window. Two hard sofas. CHRISTINE DALE sits on one, a Heavy Man - American haircut, suit, big pass on his lapel - sits next to her.

Another Heavy Man sits on the other sofa with earphones on his head, connected to a listening device on a low coffee table before them. He too wears a big pass. CHRISTINE'S mobile lies on the coffee table next to the listening device.

The mobile is ringing. The Heavy Man picks up the mobile, clicks the 'receive' button and hands it to CHRISTINE.

TOM (ON PHONE)

Christine?

(a beat)

Are you there?

(a beat)

Christine?

She turns the mobile off and throws it across the room with a cry of distress. The first Heavy Man turns and stares at her impassively.

INT. COTTAGE. KITCHEN - DAY 4. 1502

TOM replaces the phone. He thinks for a moment then he dials again.

INT. THAMES HOUSE. THE GRID - DAY 4. 1502

There is great tension on the Grid. DANNY and HARRY are locked in a discussion over a file. HARRY seems to be angry. Two people in the background are running.

ZOE lifts a telephone.

TOM (ON PHONE)

This is an open line but I've got to use it.

Hand over the phone, she signals across the Grid to HARRY and DANNY, who are looking at a file.

ZOE (into phone)

Tom where are you?

DANNY and HARRY are turning. HARRY waves an arm to Malcolm who comes running.

HARRY

Make him talk.

ZOE

Tom it's Zoe.

INT. COTTAGE - DAY 4. 1503

TOM

Zoe. Listen. I'm just about certain the assassination will be tried in Ipswich.

INT. THAMES HOUSE. THE GRID - DAY 4. 1504

MALCOLM starts a tape recorder. And lifts a telephone.

MALCOLM

We need a trace for a call in progress on extension 3491.

TOM (ON PHONE)

Zoe?

They are all stoney faced.

ZOE

Yes.

TOM (ON PHONE)

I don't know who's going to be hit. A sniper's rifle will be left at the scene, a Hungarian Gepard M1. It'll have my finger prints on it.

ZOE

We know about the assassination, Tom.

TOM (ON PHONE)

What do you mean?

INT. COTTAGE - DAY 4. 1505

TOM

Zoe?

And he hears the television in the living room.

TV ANCHORMAN

... this programme for a news bulletin. There has been an attempt on the life of the Chief of the Defence Staff. Air Chief Marshal Sir John Stone was on his way to talk to Officers at an RAF base near Ipswich. Reports are coming in that doctors at Ipswich General Hospital are fighting to save his life. He arrived driven by Special Branch officers in the same car which was hit by a single bullet from a marksman on the outskirts of the city. There has been no official statement but we understand he is suffering from a serious head wound...

He closes the door. The TV set blares on.

TOM

Zoe I just heard... how is he?

ZOE (ON PHONE)

He died twenty minutes ago.

TOM holds the phone away from his face, taking the news in.

ZOE (cont'd)

Tom? Are you there?

TOM

Listen. I've been set up. The man behind it is ex CIA. Hermann Joyce. I recruited his daughter Lisa to penetrate a cell of the Neo Red Brigades. She went to pieces. He blames me.

INT. THAMES HOUSE. THE GRID - DAY 4. 1508

All are gathered around listening through phones or earpiece extensions.

ZOE
Hermann Joyce?

HARRY
Ruth check it out.

SAM (Very nervous)
Harry, Downing Street...

HARRY holds up a hand: 'wait ..'

TOM (ON PHONE)
Zoe?

HARRY takes the phone from her.

HARRY
Tom. Come back to Thames House.

INT. COTTAGE. KITCHEN - DAY 4. 1509

TOM holds the phone away from his face. He decides. He raises the phone.

TOM
No. You come to me. Someone's wrecking my life.
I've got to explain.

HARRY (ON PHONE)
You are to come in. That's an order.

TOM
Just the three of you. If I get a whiff of Special
Forces I'll disappear.

A door bell rings and someone comes into the cottage through the front door.

WOMAN'S VOICE
Coo ee Gerty girl.

TOM mouths 'shit.'

TOM (Low into the phone)
Old Orchard Cottage. Near Incheby. Two B roads
cross, one to Lowestoft one to Aldebrugh.

He puts the phone down.

WOMAN'S VOICE

Gerty girl this telly o' yours.

The television is turned off. The Woman is speaking very loudly.

WOMAN'S VOICE (cont'd)

All ready are you? Your daughter's having you for the night, remember? Lucky Gerty girl, what oh yes I'll get your biscuits.

And a MIDDLE-AGED WOMAN comes into the kitchen in a rush. She takes a biscuit tin from the mantel shelf. She has not seen TOM, who closes his eyes.

WOMAN

Too many choccy biccies you know.

She goes out.

INT. COTTAGE. KITCHEN - DAY 4. 1514

TOM is still standing against the wall in the kitchen. He waits, then he goes into the hall and into the living room. He looks around. An old person's room: faded, packed with nicknacks, the furniture chunky and dark with sunken seats.

There is a small bore shot gun in a case on the wall, a box of ammunition below it. He looks at the gun.

INT. THAMES HOUSE. THE GRID - DAY 4. 1515

DANNY and ZOE are looking anxiously at HARRY's office. Through the glass he can be seen talking on the phone.

They have an ordinance survey map of an area of Suffolk. It shows the coast.

INT. THAMES HOUSE. HARRY'S OFFICE - DAY 4. 1515

HARRY is speaking low. He is looking out at ZOE and DANNY.

HARRY

Yes Sir, I think we do know who is responsible for the attack. (A beat)

Yes Sir, with all due speed.

He puts the telephone down and turns away so DANNY and ZOE cannot see him hold his hands to his face.

Then he braces himself and goes toward the door.

INT. THAMES HOUSE. THE GRID - DAY 4. 1515

DANNY and ZOE. RUTH comes over to them.

RUTH

Tom's file. He did recruit a girl, Lisa Joyce, she didn't work out.

HARRY joins them.

DANNY

Well that's part of his story that's...

HARRY takes the file from DANNY and flips it open.

RUTH

I'll ask the C.I.A. about Joyce.

HARRY (Throwing the file on the desk.)
We're going to pick Tom up.

DANNY

Like the man said: send in heavies you won't see him for dust.

HARRY

We're dealing with the assassination of the head of the British armed forces.

(Shouts)
Malcolm!

ZOE

Harry, you must tell us what you're thinking.

HARRY

I am not debating Tom Quinn with you.

MALCOLM arrives.

MALCOLM

Yes Harry.

HARRY

I want a signal device.

MALCOLM

Coming up.

He zooms away.

HARRY

Danny. Order a chinook from the Colchester station to be five minutes away from this cottage. With a detachment of Special Forces aboard.

DANNY (Shocked)
What do we need backup like that for? This is Tom.

HARRY
Just do it!

DANNY
Right.

He lifts a phone.

MALCOLM approaches. He has a device that looks like a pager.

MALCOLM
Signal device. It sends a simple command. Who will
you want to signal?

HARRY
Special forces Colchester detachment. Danny will
give you the code.

RUTH puts a phone down and calls across to HARRY.

RUTH
The C.I.A. won't tell us about Hermann Joyce.

HARRY
Then hack into their database. I must know about
him.

RUTH (already onto it)
Their firewalls will be massive...

HARRY
When you know something call us on the scrambler
in the car.

DANNY
Backup. I'll give you a grid reference...

DANNY consults the map. MALCOLM is fiddling with the signal
device.

HARRY
Come on! Let's go!

INT. CAR - DAY 4. 1630

DANNY is driving. ZOE is studying a road map in the front
seat. HARRY sits in the back reading TOM's file.

They sit in silence.

A phone rings. HARRY lifts the receiver.

HARRY
Ruth.

INT. THAMES HOUSE. THE GRID - DAY 4. 1631

RUTH sits before her computer screen, phone to her ear. Tears are streaming down her face.

EXT. COTTAGE - DAY 4. 1700

TOM is waiting a distance from the cottage. He has the small-bore shot gun. Nothing for a moment then there is the sound of a car. It draws up a distance from the cottage. TOM crouches.

Then HARRY, DANNY and ZOE get out of the car and walk towards the cottage. They push the front door. It is open. HARRY steps inside.

INT. COTTAGE. LIVING ROOM - DAY 4. 1702

HARRY and ZOE. HARRY has TOM's file in his hand. DANNY has looked around and comes in.

HARRY
No?

DANNY
No.

They turn. TOM stands in the doorway with the shotgun. they are stony faced.

ZOE
Tom.

A beat.

TOM
Don't worry I'm ok. It was a bit rough but no
lasting damage...
(They are just standing there.)
What's the matter? You pulled my file on Lisa
Joyce?

HARRY
Yes we did that.

TOM
Well that's what it's about. That's why Joyce has
done this.

DANNY
Tom...

HARRY
Shut up.

TOM
What is this?

HARRY
You met Joyce?

TOM
Yes! Danny did, and Zoe. At the farm where he held
us...

ZOE (Turning away, contemptuous)
For Godsake...

TOM
What Zoe, what's wrong?

ZOE
You're lying. It wasn't Joyce.

TOM
Well who the hell do you think it was?

DANNY
You tell us!

TOM
Hermann Joyce was one of the best undercover
agents the C.I.A. ever had... In God's name, what
is wrong?

ZOE (Cannot contain herself any longer.)
What's wrong is that Herman Joyce died five years
ago.

HARRY
Tom what has happened to you?

TOM
Nothing has happened to me, I'm just trying to
clear my name!
(a memory)
Oh God.

FLASHBACK FROM TOM'S POV:

JOYCE
Hermann Joyce.

(beat)

Yeah. One of the living dead.

TOM laughs.

BACK TO THE COTTAGE:

ZOE

Joyce died in a car accident and he was buried in his small home town of Sefton, Maine. Ruth has a picture of the funeral. His wife was there.

TOM

Then he doctored the files!

ZOE

It was a full C.I.A. funeral, Tom. Flags on the coffin, weeping widow, anonymous colleagues.

TOM (Desperate)

Ok. Great. Lets think it through. He faked his own death. Staged a car accident... Perfect cover.

HARRY

All right tell him it all.

ZOE

We telephoned his wife from the car, Tom. She's living in New York. She was in the car with him!

TOM

Then she's in it with him!

Now they are staring at him with distaste.

ZOE

Harry thinks this whole thing's been run by you.

TOM (To Harry)

Do you?

HARRY

I've seen the good go bad before. Men as good as you.

TOM

How can you believe that of me?

HARRY

Better not to believe anything, just what's in front of your eyes.

DANNY
You better give that...

He steps forward to take the gun. TOM, a raise hand, warns him back.

HARRY
It's over Tom.

TOM
You can't let Joyce win. Don't you see what he's done to us?

HARRY goes to put his hand in his jacket pocket.

TOM (cont'd)
Don't Harry...

HARRY
What...

TOM
You've got a signal device haven't you. In your pocket. For backup.

HARRY
There's nothing...

TOM
Raise your hands Harry.

HARRY
There's no need...

TOM
I can't let you call them in! I've got to get to Joyce, that way you'll know I'm innocent!

HARRY
You know what I must do.

TOM
Don't Harry.

HARRY puts his hand in his pocket.

TOM fires. A horrible loud sound. HARRY is skewed away wounded, his clothes torn down one side by the shot. The signal device flies from his hand.

ZOE and DANNY are deafened for a moment.

TOM (cont'd)

Harry, Zoe, Danny, I'm sorry.

TOM runs out.

DANNY and ZOE go to the wounded HARRY - his eyes are open, staring ahead. DANNY is pulling out his mobile to ring for help.

EXT. SUFFOLK BEACH - DAY 4. 1735

TOM runs across marsh land towards the beach. Steep shingle sweeps down to a boiling sea. He stops. Stares down at the sea.

Then, in a frenzy, he throws the gun aside, tears his shoes off and runs down the shingle. He dives into the sea and swims further and further out.

EXT. COTTAGE - DAY 4. 1745

GENERAL POV: ambulance and police are outside the cottage. HARRY is being taken to the ambulance on a stretcher.

DANNY and ZOE watch.

Closer. DANNY's mobile rings. He answers it.

DANNY
Where?

EXT. SUFFOLK BEACH - DAY 4. 1750

Police are on the single beach. An area is taped off.

CLOSER: DANNY and ZOE stand looking at TOM's shoes.

ZOE walks away out of the cordon. She stops and crouches down.

DANNY
They're his shoes.

ZOE
Yes.

DANNY
What have we done? Did we let him down?

He lowers his head. ZOE speaks quietly, an eye on the police.

ZOE
Danny.

She indicates the shingle. There is a forked twig amongst the pebbles - the Indian sign agreed at the farmhouse.

DANNY

He walked. The old mucker walked...

ZOE, a glance: 'be quiet.' A policeman is approaching. She lifts the fork and folds her hand around it.

POLICEMAN

Something there?

ZOE

No. Nothing at all.

DANNY crouches beside ZOE. They look out to sea.

END