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1

EXT. STREET IN EAST LONDON - DAY 1. 0800

1

Housing estate. Establishing shot. A low rise block in a run down area.

CUT TO:

Inside a room on the estate. Harry looks out of a window. He sees the block of flats a distance away.

CUT TO:

Tom walks along a corridor in the block of flats.

CUT TO:

Nearby Danny and Zoe stand by with a camera, ready to film. We do not know what.

CUT TO:

Back in the room Harry looks at his watch.

CUT TO:

We see the block of flats from a low angle.

The block explodes.

CUT TO:

Back in the room the glass in the window blows out.

A happy Harry steps into shot and turns to Tom. Adam is with them.

HARRY

Well. That should get someone's attention.

TITLES

2

INT/EXT. UNIVERSITY CAMPUS IN LONDON - DAY 1. 1400

2

Graduates have just received their degrees. They and their families are milling around the Clock quadrangle. It is a very happy occasion. The parents are dressed up, the graduates are in gowns. Champagne is being popped, plastic cups handed around.

One family in particular is very happy. PROFESSOR FREDERICK ROBERTS and his wife HELEN are with their oldest daughter, JEMMA, and her two younger sisters LIZ (13) and SOPHIE (10). Liz is in a very London phase. The girls flirt with their father outrageously. He loves it.

LIZ

Can we see?

SOPHIE
Let me let me ...

Jemma unrolls her degree certificate.

LIZ
Don't squidge it.

SOPHIE
I don't squidge.

HELEN
Just look, Sophie.

FRED
That's what a starred first class
degree looks like.

SOPHIE
Where's the star?

LIZ
Starred just means 'top.' You got
one too didn't you Dad?

FRED
(So pleased)
No, actually. I'm a man doomed to
be surpassed by his daughters.

JEMMA
But you got a Nobel Prize.

FRED
Late developer wasn't I.
Hey, family. This is a wonderful
day.

And he sees, at the back of the crowd, a figure standing
stock still, looking at him: Harry.

Fred frowns. He does not recognise him.

Then his face drains.

HELEN
(Intimate)
What's the matter?

Harry walks up to them.

HARRY
Hello Fred.

A beat. Fred is looking at Harry who is only just smiling.

FRED
Harry?

HARRY
In the flesh. Though that flesh be
older.

HELEN
Er ...

Fred, trying to bluff his way back to cheerfulness.

FRED
This is my family. My wife Helen
... Darling this is Harry Pearce.

HELEN
Pleased to meet you Mr Pearce.

FRED
This is my daughter Jemma.

HARRY
The graduate. Congratulations.

Jemma has clocked the disturbance this man had made for her father. Her sisters are oblivious.

JEMMA
Thanks.

FRED
Liz, Sophie.

LIZ
Hi.

Harry smiles at them. Then he touches Fred's shoulder to lead him away to a quiet place, away from the crowd.

3

EXT. UNIVERSITY CAMPUS IN LONDON - DAY 1. 1402

3

Fred and Harry talk in a quiet place. Harry is relaxed. Fred is very tense.

FRED
'Activate' me?

HARRY
You knew this would happen some day.

FRED
Harry, it was what ... twenty
what years ago ...

HARRY
Twenty-four.

FRED
I was in the doldrums then. Work going nowhere. Hadn't even met Helen. It was bravado saying yes to you, I didn't take it that seriously.

CONTINUED:

HARRY

I did. I was a young M.I.5
Officer. You were the first
sleeper I recruited.

FRED

But I never heard from you again
...

HARRY

We never contact sleepers until we
wake them.

FRED

No. No. Whatever it is you want me
to do, no. My life's set.

HARRY

Nobel Prize winner? But did you
really deserve it?

Fred looks at him, shocked. Harry sails on.

FRED

What the hell are you suggesting?

HARRY

The work that won you the Nobel?
Your discovery of the chemical
imbalance between neurons in the
brain? The basic research for
that came from nerve gas
experiments at Porton Down. Which
we made sure you were given.

Fred is struggling to come to terms with this enormity about
his life.

FRED

Are you saying M.I.5 manufactured
my whole career?

HARRY

We opened doors, to your credit you
barged right through them.

A beat.

HARRY (cont'd)

That was the agreement. We'd help
you become an expert in your field
and if we ever wanted to call on
your expertise we would.

FRED

What am I, Faust? Have I sold my
soul to the devil for my success?

(CONTINUED)

HARRY
Sold your soul to your country.
What's wrong with that?

A beat.

SOPHIE suddenly appears beside them.

SOPHIE
You coming to our party too?

HARRY
(smiling at her)
Yes please. *

4 INT. THE ROBERTS' FAMILY HOUSE. KITCHEN - DAY 1. 1500 4

A warm family kitchen, with a big refectory table in the middle full of ceramics and clutter. Evidence of preparing party food.

A television is on. An excited CHILD run passed it ignoring it.

ON THE TELEVISION:

A un-uniformed DEPUTY ASSISTANT COMMISSIONER is standing in front of the block destroyed in the explosion, speaking to the camera, giving a press conference. Reporters surround him. *

DEPUTY ASSISTANT COMMISSIONER
All the indications are that the device exploded at around 8.15 this morning. It is believed that two people perished in the explosion. *

REPORTER (O.S.)
So this was a bomb?

DEPUTY ASSISTANT COMMISSIONER
The first indications are ...
yes. *

REPORTER (O.S.)
The two dead persons were
terrorists? *

DEPUTY ASSISTANT COMMISSIONER
Again enquiries are at a very early stage. *

THE CAMERA follows the child who runs out toward the living room.

5 INT. THE ROBERTS' FAMILY HOUSE. LIVING ROOM - DAY 1. 1501 5

The same child runs into the living room. A big room of many colours, books, cushions on fat sofas. Very comfortable, lived in. There are plants, pictures.

A few guests and the family are going in and out. It is a very happy party.

Helen, helping distribute the drink, frowns. She is looking at Harry and Fred on the balcony. Harry has a plate of food.

(CONTINUED)

JEMMA
(to Helen)
Where's Daddy?

6

INT/EXT BALCONY. THE ROBERTS' FAMILY HOUSE - DAY 1. 1501

6

HARRY and FRED talk quietly.

FRED
Course I thought, maybe you'll ask me to do something. First I was prepared for it. Then as the years went by ... I forgot. In pity's name Harry, I retire next year.

HARRY
You're **one of** the most famous chemists in the country. People will believe you've done it.

*
*

FRED
Done what?

HARRY
Made Red Mercury.

Fred scoffs.

FRED
Red Mercury is a scientific impossibility. It doesn't exist!

HARRY
There are rumours it does.

FRED
Look I have heard about this stuff and it's poppycock, science fiction, right? It's meant to be an explosive trigger that can fire a nuclear reaction in Plutonium. Incredibly efficient.

HARRY
Why doesn't it work?

FRED
It's technical but it's meant to be a compound of a very high density, all the electrons stripped off a mercury atom. But there's no way of doing that.

(angry)
I mean is M.I.5 reading comics or what? You can't believe this.

*

(CONTINUED)

CONTINUED:

HARRY

I don't but others do.

FRED

What others, school boys on the net?

HARRY

Serious people.

*
*

FRED

What do you mean? Terrorists?

*
*

HARRY

Yes. And you're going to pretend to make it and sell it to them.

*
*

FRED

This is laughable ...

HARRY

No it's a deadly serious operation of great importance to national security.

FRED

You can't make me. Go away.

HARRY

What is going to happen is going to happen.

FRED

What do you mean?

HARRY

Well, first you're going to get a visit from the police.

*
*

FRED

Go back into the woodwork you ... Spook.

HARRY

With pleasure.

THE CAMERA follows Harry as he walks through the house to the front door, he opens it. Police cars have pulled up in front of the house, police officers get out of their cars and walk towards the house. Harry points towards the living room where Fred is standing.

JEMMA

Daddy is everything all right ...?

FRED

(Trying)

Yes yes, fine.

(CONTINUED)

Helen comes over to him.

HELEN
This man Harry ...

CONTINUED:

FRED

Oh he's just a bore I knew, way
back. Got a drink for me, someone?

And suddenly uniformed POLICEMEN are all over the room and
among the guests. *The Inspector approaches Fred.* *

7

INT. POLICE STATION. INTERVIEW ROOM - DAY 2. 0800

7

Table. Recording device. White walls. Light from a glass
brick window. Neon strip lighting above. It's uncomfortably
bright.

Fred Roberts sits facing the Inspector. There are two other
POLICE OFFICERS in the room. Fred, more Yorkshire under
tension. His throat is dry.

FRED

I have been in a cell all night.
No explanation. No solicitor.
Well I'm saying now't without a
lawyer.

The police do not respond.

FRED (cont'd)

Oh. So you're saying nowt too.
Right.

Nothing. Fred points to the recorder. *

FRED (cont'd)

Put that thing on. I want to make
a protest. *

They do not move. *

FRED (cont'd)

Am I in England? *

The door opens. The Police stand and leave. Then TOM, DANNY
and ZOE come into the room. Tom closes the door and sits
down and smiles.

TOM

My name's Michael. This is Sally,
John.

DANNY

Hi.

ZOE

Hello.

TOM

We will give you back up throughout
Operation Flytrap.

(CONTINUED)

FRED

I told Harry Pearce. I'm taking
part in no operation.

(CONTINUED)

CONTINUED:

TOM

That's your choice. Fine. But don't you think you owe it to the service to at least let us brief you?

FRED

Really? What after you've had policemen drag me out of my house, in front of my family and friends?

A beat. Tom is impassive. Fred senses it's best to ...

FRED (cont'd)

Right brief away. For all' good it'll do you.

Tom looks at Danny.

DANNY

An explosion took place yesterday in Mortimer Street, EC22. We caused it.

FRED

(Caught unawares.)

That bomb on the news? Two people died ...

DANNY

That's just the 'top' story. For public consumption.

FRED

So no one died. It's a big lie.

DANNY

No the big lie is the 'bottom' story, which we put out as a rumour - left wing magazines, the net.

Fred rallies.

FRED

So there's a false story on top, which people won't believe, then underneath there's another false story, which people will think is true.

DANNY

Right.

FRED

I had no idea lying had such a complex molecular structure. What's the bottom story?

(CONTINUED)

TOM
It's that the two dead bombers ...

FRED
... who never existed ...

TOM
... had an accident handling Red
Mercury.

FRED
I told Harry Pearce: Red Mercury is
a myth!

TOM
But plutonium isn't.

Zoe takes a lap top from a briefcase and powers it up. She swings it round so that Fred can see.

Then she presses a key.

ON THE LAPTOP SCREEN: the back of a house.

Rubbish bags.

ZOE (O.S.)
Five weeks ago kids playing at the
back of a house in Fulham found
this ...

ON THE LAPTOP SCREEN: the image of a broken circuit board.

ZOE (cont'd)
One of them took it home and three
days later this happened to him.

ON THE LAPTOP SCREEN: A still of a frightened 8 year-old in an intensive care unit. Oxygen mask. Then a close up of his hand. It is blistered. Pull back. The child is lying there.

ZOE (O.S.) (cont'd)
Radiation burns. He's critical.

ON THE LAPTOP SCREEN:

A video clip begins of MEN armed and in radiation protection suits breaking into the back of the house.

The protected men rushing down narrow stairs into a basement. A shaft of light from a high narrow window. It has been a workshop: there is a metal-working jig on a bench. One of the men has a Geiger counter. It spatters into alarmingly vigorous life.

(CONTINUED)

ZOE (V.O.) (cont'd)
The street was evacuated. The
public told it was a gas leak.

The video clip continues. Men in protective clothing are digging earth out of the basement with spades and putting it into yellow containers. Others are scrubbing the walls.

ZOE (O.S.) (cont'd)
Expert analysis concluded that
there had been a quantity of
plutonium stored in the basement.
There had been some kind of
accident and whoever was
responsible had fled.

General POV.

FRED
Plutonium.

ZOE
A terrorist group in London are
trying to make an atomic bomb. *

FRED
Make a ...

TOM
Oh yes. That's what this is about.
Puts cosy family parties into
perspective, no?

A flicker between Danny and Zoe. That comment from Tom was out of order. Zoe picks up.

DANNY slides a big colour photograph over the table. It shows the electronics found in the bin bag dismantled and labelled.

DANNY
The technical people have gone over
the bits and pieces we found. They
conclude that whoever are behind
this are having trouble making a
trigger, to set the device off.

FRED
So who is doing this?

ZOE
We don't know.

FRED
You don't know.

(CONTINUED)

ZOE

None of the groups we're monitoring has nuclear material. These people are off our radar.

DANNY

We're blind.

FRED

Dear God. What's all this have to do with me?

TOM

We staged the explosion in the East End to start a rumour on the terrorist underground. Red Mercury has been made. The perfect trigger for an atomic bomb is up for sale: by you.

FRED

But even if it were possible to make this vile material, I'd never sell it to terrorists! Never! Why should anyone believe I would?

TOM

Your gambling habit.

FRED

My what?

DANNY

You owe **Park Lane** Casinos plc six hundred thousand seven hundred and thirty four pounds, and forty-two pence. Here's a threatening letter from their lawyers.

*

Danny slides an invoice over the table.

FRED

I've never been in a casino!

DANNY

You do the gee gees too. And the dogs.

ZOE

And your wife doesn't know it but you've taken out a second mortgage on your house. Here are the papers.

Danny slides solicitors documents and bank statements across the table.

(CONTINUED)

DANNY

Your latest bank statements. As you see your two savings accounts are cleaned out and your current account is pretty rocky.

Fred lifts his current account. He's stunned.

FRED

Eleven thousand and fifty-two pounds, seventeen pence overdrawn
...

TOM

This release is for you to sign.
...

Danny slides a paper in front of Fred.

TOM (cont'd)

It transfers your money and your savings to a special account in the Treasury. It's routine for agents in the field. When the operation is over it will be returned to you.

FRED

I'm a citizen in a democracy! The security services can't go rummaging about in my bank accounts!

TOM

We can. And so can the terrorists. Your cover must be perfect: you're selling the Red Mercury to extricate yourself from a desperate position. That's why we've made it look like we're questioning you under the Anti-Terrorism Act.

A silence.

FRED

No. No. I am walking away from this ...

TOM

Come on Professor, you let Harry Pearce recruit you. Don't you fancy it? Famous scientist famous spy?

A beat. Then Fred scoffs.

FRED

Is that what's on my file? Vain, susceptible to flattery?

(CONTINUED)

CONTINUED:

He's right.

Zoe slides a paper before him and a pen.

TOM

You can do this. We'll be with you all the way. We'll catch the bastards and you'll be a hero. Sign the Official Secrets Act, by the way.

Zoe slides the paper toward him.

FRED

If I don't what will happen?

TOM

We made you, we can destroy you. We'll leak that your Nobel Prize research was based on nerve gas experiments at Porton Down. Your reputation will be mud.

A beat. Then he signs and Zoe takes the paper away. Tom smiles.

TOM (cont'd)

Right. Welcome. We're going to do something wonderful together, Professor. We're going to save many, many lives.

8 **EXT. THE POLICE STATION - DAY 2. 1300**

8

Fred comes out of the Police Station with two PLAIN CLOTHES OFFICERS either side of him and another OFFICER pushing through a crowd of reporters and photographers.

REPORTERS & CAMERAMEN

Professor! Look at me! Professor Roberts are you under arrest?

*

9 **INT. THAMES HOUSE. THE GRID - DAY 2. 1305**

9

The news is being broadcast from a monitor high on the wall.

ON THE SCREEN: the same Deputy Assistant Commissioner who spoke before. He is sat at a desk in a Greater London Police press room.

*

*

*

(CONTINUED)

DEPUTY ASSISTANT COMMISSIONER

A man has been helping us with our enquiries on a serious matter. No charges have been brought and he is not under arrest. That is all I can say at this stage.

REPORTER (V.O.)

This the East End Bomb?

DEPUTY ASSISTANT COMMISSIONER

I have no further comment at this stage.

GENERAL POV: ADAM and Tom are watching this.

ON THE SCREEN IN THE BACKGROUND:

A picture of Fred.

TV NEWSREADER (V.O.)

In a statement from his solicitor Professor Frederick Roberts confirmed that he was the man interviewed by police in connection with the East End explosion. Professor Roberts won the Nobel Prize for Chemistry and holds the Braithwaite Chair for Chemical Engineering at London's premier science college ...

ADAM

(Standing)

Well you've really rearranged the furniture in his life. Brave guy.

TOM

He's an idiot. He lived a lie now he's paying.

ADAM

Yeah well ... I'm back to the Birmingham nightmare.

TOM

We could do with you on obbo.

ADAM

Terrific.

Tom ignores that and goes over to RUTH who is at her station working on her computer. Adam frowns at Tom's abruptness.

TOM

How many hits on our site?

(CONTINUED)

RUTH
Thirty five thousand, two hundred
and seventy one.

TOM
(Taken aback)
How many?

RUTH
Whoops! More.

He looks at the screen.

COMPUTER SCREEN:

Black background.

Its background is black and has a lurid headline: RED MERCURY THE TRUTH. There is a picture of Fred Roberts.

TOM
OK. Now we close it down. And leak the news that it's M.I.5 that pulled it. Danny! Time to hit the wife.

DANNY
Oh. Right.

10 INT. THE ROBERTS' FAMILY HOUSE. LOUNGE - DAY 2. 1400 10

The curtains are closed. Fred is peeking through them. His wife Helen comes into the room.

HELEN
They're in our garden. They're actually in our garden watching us!

He turns away.

HELEN (cont'd)
Fred talk to me.

FRED
Helen you've got to trust me. *

HELEN
You were arrested! In front of our children, our friends, on Jemma's special day!

FRED
They just wanted to interview me that's all. *

HELEN
About an explosion in which two people died? You're all over the news ... Fred tell me what this is! *

FRED
I can't. Just believe me that I can't. *

He turns away. The telephone begins to ring.

FRED (cont'd)

*

Don't answer that! I ... I've
got to read through tomorrow's
lecture notes ...

CONTINUED:

He goes out of the room. Helen alone for the moment. Then she lifts the telephone.

DANNY (V.O. PHONE)
Mrs. Roberts? I'm ringing you
about your VISA card.

HELEN
Oh yes.

11 **INT. THAMES HOUSE. THE GRID - DAY 2. 1401** 11

Danny is on the phone. Tom, legs up on a desk hands behind his neck is listening.

DANNY
Joint account with your husband.
I'm afraid there's a problem. If I
could take you through some
security checks ...

HELEN
Problem?

ON HIS SCREEN: Her account details come up.

12 **INT. THE ROBERTS' FAMILY HOUSE. LOUNGE - DAY 2. 1500** 12

Later.

Helen is sitting quietly in the dark room, the curtains still pulled.

Fred comes in and stops. She looks at him. We see she has been crying. And she is afraid of him.

13 **INT. THAMES HOUSE. THE GRID - DAY 2. 1500** 13

Tom is waiting, feet still up on the desk. Danny looks at his watch.

DANNY
What was the point of rattling the
wife?

TOM
A test. If he tells her it's
gambling debts, then we're on.
Approve?

DANNY
You're gamekeeper on this op.

TOM
Yeah I am, aren't I.

Tom swings round leaving Danny puzzled by Tom's abruptness.

(CONTINUED)

TOM (cont'd)
Malcolm are we patched through for
image and sound?

Malcolm calls across the grid.

MALCOLM
Insert jack plugs into line three.

TOM
(Grins at Danny, enjoying
Malcolm's pedantry)
Thank you very much Malcolm,
inserting now.

They take headphones and plug them in. **The picture of the
Roberts' front room flickers onto a monitor.** *
*

HELEN (ON **SCREEN**) *
Tell me! Tell me!

14 **INT. THE ROBERTS' FAMILY HOUSE. LOUNGE - DAY 2. 1502** 14

SHOT: a table lamp. Close to its base. Beyond Fred and
Helen confront each other.

The camera moves to them.

HELEN
(Low)
Well?

A beat.

FRED
I ... I gamble.

15 **INT. THAMES HOUSE. THE GRID - DAY 2. 1502** 15

Tom is ecstatic. He waves his earphones above his head.

TOM
Yes! Yes! Game on!

Harry sees this and frowns.

Danny is subdued. He takes his earphones off and stands.

TOM (cont'd)
Where you going?

DANNY
Relieve Zoe.

TOM
Great.

CONTINUED:

Danny goes. Tom turns away and his face is anxious. His eyes flicker. He rubs his face. Looks up. Harry is watching him.

HARRY

All right?

TOM

Dandy. *Look, Adam Carter ...* *

HARRY

*I've asked him to stick around.
There's nothing for him over at Six
at the moment.* *

(changes the subject) *

Flytrap: How's Fred Roberts bearing up?

They look at each other. *

TOM

He's playing the cover story to his wife. He's hooked.

HARRY

I meant how is he bearing up emotionally?

TOM

I don't want to ask myself that.

Harry, closer to Tom.

HARRY

Tom, this is a vital and dangerous operation. You are happy running it?

TOM

You mean up to running it? After what happened with Hermann Joyce?

A beat.

TOM (cont'd)

Why wouldn't I be? *

HARRY

Well good. *

Harry *walks away.* *

CLOSE TO TOM: he is tense. He looks around the grid. People are working. Then he realises Ruth is looking directly at him.

He looks away. Pauses. Then he puts the headphones back on.

16

INT. THE ROBERTS' FAMILY HOUSE. LOUNGE - DAY 2. 1504

16

HELEN
When would you gamble?

(CONTINUED)

FRED
I'd tell you I was in a faculty
meeting.

HELEN
And you'd be in the casino?

He does not reply.

HELEN (cont'd)
And the card being over its limit
... oh no you've not touched the
Nobel Prize money in the girls'
trust fund ...

FRED
It's going to be all right.

HELEN
Fred they had you in the police
station for hours ... did you try
to do something terrible?

FRED
Look you've got to get away from
me. I'm not the man you think I
am.

HELEN
This isn't happening, you're not
saying this ...

FRED
Just take the girls and go
somewhere safe.

HELEN
Safe from what?

FRED
From me! I'm a monster. Yes think
of me that way.

HELEN
If you love me at all ...

FRED
Oh don't say that.

HELEN
... if you love me at all tell me
what it is you've got involved
with.

Nothing from Fred.

HELEN (cont'd) *
I gave my career up for you, the
children, this house. And after all
these years you suddenly ...

FRED
Just get away. I beg you. I ... *
(And he finds this
difficult)
I can't bear the sight of you.

A beat.

HELEN
I'll go to Aunt Gilly's house in
Leeds.

FRED
Good.

A beat.

HELEN
All right then.

He cannot speak. She turns away again.

17 INT. THAMES HOUSE. THE GRID - DAY 2. 1505 17

Tom removes his earphones. He is pleased.

18 INT. THAMES HOUSE. HARRY'S OFFICE - DAY 2. 1505 18

Harry has been listening, earphones on. He removes them. He frowns.

19 EXT. THE ROBERTS' FAMILY HOUSE - DAY 2. 1600 19

Two MEN are in a car watching the house. **They look very serious.** *

Helen and their three children getting into the big family car. Helen loads the last suitcase. Fred comes out of the house and remonstrates with her. Helen ignores him and gets into the car.

Pull back ...

20 EXT. WANDSWORTH COMMON - DAY 2. 1600 20

Adam is observing the house. He has a camera. He photographs. He sees Helen drive off with the children. Then he sees the car that is following them.

He **phones on his mobile.** *

ADAM
Tom. *

TOM (ON PHONE)
Yes. *

ADAM
Did you put another team on the house?

TOM (ON PHONE) *
No why do you ask?

ADAM
I think we've got our first flies.

21 INT. THAMES HOUSE. THE GRID. MEETING ROOM - DAY 2. 1630 21

Harry, Tom, Adam, Danny, Zoe, Ruth are in the meeting room. The photographs Adam took are showing up on laptop screens and on the plasma screen at the end of the room.

ADAM
They looked like a professional team.

ZOE
The car had false number plates.

DANNY
A surveillance team means serious organisation.

HARRY
We've got to know who these people are.

DANNY
Lift them and ask them.

TOM
No. No: they can see we're crawling all over Fred Roberts. That's what attracts them. Our interest makes it seem that Fred really can make Red Mercury. We carry on baby-sitting him.

ZOE
And the family in Leeds ... do we get them to a safe house?

ADAM
No, I don't think so. We have to leave the family hanging out to dry? Don't we Tom?

TOM
Yes. That's the trap.

HARRY
Fred's cover, it's fully back-stopped?

ZOE
False bank statements, casino bills everything.

HARRY
Good. Now we wait, we watch.

22 **EXT. STREET IN EAST LONDON - DAY 2. 1700** 22

A distance from the explosion site which is taped off with uniformed police guarding it.

A car. Zoe and Danny sit in it.

23 **INT. CAR - DAY 2. 1700** 23

DANNY
Nothing. Nothing at all.

ZOE
No.

SHOT:

THROUGH THE WINDSCREEN a forlorn group of people are seen hanging around in the middle distance: a WOMAN with a child in a buggy, a HOMELESS MAN, a couple of YOUTHS staring at the site. A couple of REPORTERS.

DANNY
Photographed them? (O.S)

ZOE (O.S.)
Yeah.

DANNY (O.S.)
Don't look like the local branch of Al Qaeda to me.

ZOE (O.S.)
Trouble is these days anyone could be anyone.

IN THE CAR:

Zoe presses a small device in her hand. Tissue box sitting on the dashboard clicks. It takes a photo.

DANNY
How do you think Tom is?

ZOE
Don't let's go there.
(A beat)
All right how do you think he is?

DANNY
He kind of sets my teeth on edge.

ZOE
I know.

DANNY
Do you think there's something
wrong? I mean after what we went
through.

ZOE
He's gamekeeping the op fine.

Danny sees something.

DANNY
Hello who's this?

THROUGH THE WINDSCREEN:

Zoe sees a press photographer has arrived. It is WILL NORTH.
They watch him taking photographs of the bomb site.

ZOE (O.S.)
More press.

Will crouches elegantly to take a shot. Zoe is taken aback.

ZOE (cont'd)
Oh.

IN THE CAR:

DANNY
What?

Zoe shrugs.

DANNY (cont'd)
What's he doing?

THROUGH THE WINDSCREEN: Will is looking at them and taking
out a long lens from his camera.

DANNY (cont'd)
I think he's spotted us.

*

Will has screwed the lens on to his camera and is taking
shots.

DANNY (cont'd)
Can't have that!

ZOE
I'll go ...

DANNY
I will ...

But she's out of the car. Danny sighs.

DANNY (cont'd)
Call of the wild, Zoe?

24

EXT. BY THE BOMBSITE - DAY 2. 1702

24

Zoe walks up to Will.

ZOE
Excuse me ..

He lifts the camera and photographs her. She stops, annoyed.

ZOE (cont'd)
I'm afraid I can't let you do that
Sir.

WILL
And why not, 'Miss?

ZOE
Are you accredited?

Will, showing ID.

WILL
Agence Presse Francais.

ZOE
Why France?

WILL
I freelance there a lot. Going to
Paris this weekend. Come?

ZOE
You'll have to give me the camera.

WILL
What are you: Six, Five? Five.
Thames House getting picky about
their glamour shots are they?

*
*
*

ZOE
The camera.

WILL
How can I get it back?

ZOE
It'll be delivered to Presse
Francais tomorrow.

WILL
I could come into Thames House to
collect it.

ZOE
Just give me the camera.

(CONTINUED)

WILL
Or what it'll be a martial arts
chop to my sensitive parts?

CONTINUED:

She puts out her hand. He walks up to her and gives her the camera.

WILL (cont'd)

(Close)

Be gentle with it, my camera is part of my body.

ZOE

We will submit it to routine tests.

WILL

For Red Mercury?

A beat.

ZOE

Really.

WILL

Isn't that what this is all about? Sites about red mercury are being pulled off the net.

ZOE

You are a fund of information.

WILL

What's your name? I mean give me a false one. But one I can ... think of.

A beat.

ZOE

Zoe.

WILL

Is your real name as pretty?

ZOE

Oh yes.

She turns away.

WILL

Don't you want my name?

ZOE

I'll find your name. And all about you.

WILL

(Calling after her)

Do.

25 INT. CAR - DAY 2. 1705

25

Zoe gets in the car with the camera.

DANNY

Zoe ...

ZOE

Shut up.

26 INT. THAMES HOUSE. THE GRID - DAY 2. 1830

26

Zoe is sitting at her computer.

ON HER SCREEN: she is going through a security site giving information about journalists. She comes to one with Will North's photograph on it, giving his name.

Malcolm comes past her desk.

MALCOLM

One camera and pics.

He sweeps off. Zoe picks up the pictures.

CLOSE TO the photographs as Zoe looks through them. They are of the bombsite. Then of Danny and Zoe in the car. The final one is of Zoe when she approached him: it is a fabulous shot.

Danny leans over the desk.

DANNY

Tell Harry about the hunk.

ZOE

I'm sure he'll turn up clean ...

DANNY

Tell Harry anyway! You know you want to go out with him. At least.

Danny goes away. Now Sam leans over her desk. There is a photograph of Will.

*
*

SAM

Ooh. Who's that ... ?

*
*

ZOE

Go away Sam.

*
*

27

INT. THAMES HOUSE. HARRY'S OFFICE - DAY 2. 1835

27

Harry and Zoe. Harry looking at a file.

HARRY
Will North. You really want to go
out with this man.

ZOE
Yes.

Harry looks at the photographs Will took at the bomb site.
The last is the one of Zoe.

HARRY
Takes a good snap. But he's
obviously troublesome. Then if he
wasn't, you wouldn't like him would
you. Have you filled in your S24?

Zoe gives him a sheet of paper.

HARRY (cont'd)
'Permission for socialization.' An
embarrassing form but I'm pleased
you've gone through channels.

ZOE
Thank you Harry.

HARRY
Nothing else on the op?

ZOE
No.

HARRY
Well while we're waiting you may as
well live your life.

ZOE
Er ... I'll try Harry.

She goes. Harry sighs.

(CONTINUED)

HARRY
(To himself)
Can't live in the body, can't live
without it.

28 **INT. UNIVERSITY LABORATORY - NIGHT 2. 2000** 28

An elaborately equipped laboratory full of machines,
microscopes.

Fred is at a long desk. He is leaning over a dish looking at
a globule of mercury.

He frowns.

SHOT: close up of the mercury. It shimmers and gleams.

Fred looks haggard. His eyes are red.

FRED
(To himself)
Helen Helen, what am I doing?

29 **EXT. ESTABLISHING. AUNT GILLY'S HOUSE. LEEDS-NIGHT 2. 2001** 29

30 **INT. KITCHEN. AUNT GILLY'S HOUSE. LEEDS - NIGHT 2. 2001** 30

Helen and the three girls are having a meal around the table.

31 **EXT. BACK OF AUNT GILLY'S HOUSE. LEEDS - NIGHT 2. 2001** 31

Two MEN are watching the house. An OLD MAN approaches,
walking an old, pudgy, overweight dog. The dog runs away.
He sniffs at the foot of one of the men **who is tense with the
danger of discovery.** *
*

OLD MAN
Brian?
(whistles)
Come on boy.

The dog begins to snuggle and growl. The man tries to kick
the dog away but it will not stop. The man produces a gun
with a silencer. He shoots the dog in the back of the neck.
It dies at once.

32 **INT. KITCHEN. AUNT GILLY'S HOUSE. LEEDS - NIGHT 2. 2002** 32

Jemma starts.

JEMMA
What was that?

HELEN
What was what, Darling?

JEMMA
Nothing.

33 **EXT. BACK OF AUNT GILLY'S HOUSE. LEEDS - NIGHT 2. 2004** 33

The old man approaches. He stands and turns calling. He is completely unaware that the pistol is held an inch from the back of his neck.

OLD MAN

Brian, where are you?

He moves away. The man lowers the pistol.

34 **INT. RESTAURANT - NIGHT 2. 2030** 34

Zoe and Will are sitting at a table, menus before them. Will has just ordered.

WILL

Danger. How do you deal with that?

ZOE

I hold a lighted match under my wrist every morning. So I can face the day ahead.

WILL

Oops.

She puts the camera onto the table.

WILL (cont'd)

What about my pictures?

ZOE

Confiscated.

WILL

Yes. I had you down as headmistress.

ZOE

Oh that's not me.

WILL

No?

ZOE

No.

A beat.

ZOE (cont'd)

Look are we ...

WILL
Really going to eat? No. Your
place?

ZOE
Mine.

WILL
Why?

ZOE
Rules.

WILL
Headmistress!

They stand and sweep past the head waiter. Will dumps a wad
of cash in his hand.

WILL (cont'd)
Thank you very much that was
delicious.

35

INT. DANNY AND ZOE'S FLAT - NIGHT 2. 2100

35

The flat empty for a few seconds.

Then the door opens. Zoe and Will come in. An alarm goes
off. They are pulling at each other's clothes. Zoe puts out
a hand trying to enter the alarm numbers. They are pulling
clothes off ...

The alarm sounds.

Zoe rushes to it and enters numbers. It stops. She turns
and embraces Will. They lose balance and fall onto the sofa.
The throw over the sofa rucks up. The phone rings.

Zoe makes it to the phone, breathless.

ZOE
Code 47876B. All clear.

She replaces the phone.

She turns back to Will.

WILL
Have to change that code now will
you ...

ZOE
Yes, all because of you.

They look at each other then embrace.

36

SAME. LATER

36

They lie on the sofa in each others arms, the throw wound about them.

WILL
So Zoe. What's your real name?

ZOE
Zoe.

WILL
All right ...

ZOE
No it is, really. William Regis North.

WILL
How do you know my second ... oh. You've checked me out? Had me what vetted?

ZOE
You came up clean. Fifteen parking fines though.

WILL
Ah.

She smiles.

WILL (cont'd)
Next you'll be telling me five searched my flat.
(A beat)
Wow.

They laugh.

37

EXT. STREET. OUTSIDE ROBERTS' FAMILY HOUSE - DAY 3. 1800

37

There are one or two reporters hanging around and a uniformed policeman. Several streets back there is another car parked. Zoom towards it: another mystery surveillance team.

38

INT. THE ROBERTS' FAMILY HOUSE. LOUNGE - DAY 3. 1801

38

The curtains are pulled over the lounge window.

In the darkened room, Tom is looking through a chink in the curtains. He has a communications device in his ear.

He turns. Fred is sitting in a comfortable arm chair - sunk into it. There is a whiskey bottle on a coffee table, he holds a glass.

(CONTINUED)

CONTINUED:

Also on the table there is a Daily Mail with the head line:
'Red Mercury? New Bomb Threat.'

Fred flicks the newspaper away.

FRED
Where are they? Why don't they
contact me?

TOM
They're waiting. Like we are.

FRED
I'm no good at this.

TOM
You're doing very well.

He puts the glass down with a bang. It breaks.

FRED
Oh bugger ...

For a moment Tom stares at the glass.

TOM
It's all right I'll get a ...

Tom goes into the kitchen.

FRED
Resonance. A thousand times a
glass doesn't break. Then one time
you set up a wave through the
molecules and it shatters.

Tom comes back with a dust pan and brush and a cloth.

FRED (cont'd)
My wife's stuck in a Leeds two up
two down thinking I'm some kind of
gambling addict. I'm sitting here
with a spook micro-waving my
dinners. It's not working. Your
terrorists aren't coming.

TOM
They're watching.

FRED
What do you mean? Here? The house?

TOM
Yes. (MORE)

FRED
Thank God Helen and the girls are
safe.

(CONTINUED)

(A beat)
How do you live like this? How do
you deal with the fear?

TOM
You get to like it.

FRED
Destroy you though, won't it?

TOM
Perhaps.

FRED
You know what the philosopher
Nietzsche said? 'If you look into
the abyss, the abyss will look into
you.'

TOM
(Standing)
Pizza or lasagne?

39 **INT. LECTURE ROOM - DAY 4. 0900**

39

The room is old fashioned: seats banked steeply above a platform, a large white screen on the wall. It is packed with students. Danny sits in a corner.

A babble of excited talk.

Fred walks onto the platform. The talk stops. Silence. Everyone is dead still.

FRED
Well. I see the molecular transfer
of energy is suddenly wildly
popular.

A few giggles.

FRED (cont'd)
I'm sorry to disappoint anyone
who's here to be stunned by details
of my criminal career. Because in
this lecture I will be considering
questions of solid absorption or
selective absorption in reactors
operating in a periodic way or at a
steady state. First let us
consider catalytically active
material on a non-catalytic
absorbing support ...

Some students stand and begin to make their way out.

CROSS FADE TO:

More students are leaving.

(CONTINUED)

FRED (cont'd)
... We have demonstrated already
that a layered distribution of
active catalyst is coupled with a
diffusion barrier ...

Fred lecturing. More leaving.

CROSS FADE TO:

Six students are left. Lawrence Sayle amongst them. He is white, slight frame, a pasty face. A serious demeanor, short-haired, conventionally dressed. He is 24 years old. Danny is at the back devastated with boredom.

FRED (cont'd)
Therefore one has to conclude that
we are looking at a novel biphasic
process, immiscible when cold yet
homogenising when heated allowing
acylation to take place. And next
week could you please read up on
Lewis acids, typically aluminium
oxide with reference to the
quenching of reactions. Thank you
all very much.

Students are leaving. As they go Lawrence approaches Fred. Danny sighs and leans forward to hear.

LAWRENCE
Professor Roberts can I talk to you
... I'm worried about the molecular
structure of the gas under minus
two hundred and fourteen Celsius.

FRED
(Weary)
Yes, yes of course.

Tom's voice in Danny's ear.

TOM (V.O.)
Danny where are you? Why aren't
you out here?

Danny staggers to his feet and leaves.

40 **INT. OUTSIDE THE LECTURE ROOM - DAY 4. 1000**

40

Danny, Tom and Zoe.

DANNY
He's talking to a student, he'll be
out in a mo'..

ZOE
Enjoy the lecture?

(CONTINUED)

DANNY

It was really good, yeah. *

Tom has not smiled. Turning away.

41 INT. LECTURE ROOM - DAY 4. 1002 41

Lawrence is talking to Fred.

LAWRENCE *

I've just got one more question.

Fred sighs.

LAWRENCE (cont'd) *

Are M.I.5 running you?

Fred looks at him sharply.

LAWRENCE (cont'd)

We know they're watching you.
They're all over the campus.

FRED

If this is some kind of adolescent
game you're playing I suggest you
stop ...

Lawrence talks quickly. Fred sees that beads of sweat are
forming on his forehead.

LAWRENCE

I have the honour ...

He hesitates. He has thought a lot about the moment when he
would say this.

LAWRENCE (cont'd)

... the honour of being a
messenger from the Aleph Command.

FRED

The Aleph Command ...

LAWRENCE

We want to buy Red Mercury from
you.

A beat.

FRED
That is a very serious request.

LAWRENCE
We are serious people. What happened in the East End?

FRED
I made a small quantity.
(A beat)
They ignored simple handling instructions.

LAWRENCE
But the Red Mercury was stable?

FRED
As much as it ever can be.

LAWRENCE
You really have made it?

FRED
Oh yes. The Holy Grail of terrorism. What the Soviets wanted to do but couldn't. What Al Queda thought they were buying from a con-man in 1992, but weren't. If there was Nobel Prize for warmongering I'd pick up that as well.

LAWRENCE
How much do you have?

FRED
None.

LAWRENCE
(Panicky)
What do you mean?

FRED
I used the University lab. I'm not going to pop it into a test tube on a rack at the end of the day, am I.

LAWRENCE
I want you to make us five grammes.

FRED
For one device you'd only need one gram ...

LAWRENCE
I know the chemistry of the substance.

A beat as Fred realises the implication: other bombs.

*

(CONTINUED)

FRED
You'll have to give me a lot of
money for **that**.

*

*

LAWRENCE
Five million dollars.

Fred blinks.

FRED
I want my family's safety
guaranteed.

LAWRENCE
Of course.

FRED
And I'll want to disappear.

LAWRENCE
The Casinos of the world await you,
Professor. But if you are an M.I.5
trap, be very afraid for your
family. We know where they are. 10
Elmet Crescent, Leeds.

Fred really frightened for the first time.

FRED
How, how do you know that?

LAWRENCE
The revolution also has its spies.

Closes his work and stands.

LAWRENCE (cont'd)
Three days.

FRED
How will you take delivery?

LAWRENCE
You'll get instructions.
(Closes his folder.)
Thank you for the advice Professor.

Lawrence turns away. Fred is shattered and has to hold onto
the lectern.

42 **EXT. OUTSIDE THE LECTURE ROOM - DAY 4. 1005** 42

Lawrence come out of the lecture hall.

Danny is waiting to one side. Zoe is nearby.

Then they ignore Lawrence. They do not realise he is
special.

Fred comes out, flustered, trying to close his case walking
fast.

43 **EXT. UNIVERSITY CAMPUS - DAY 4. 1007** 43

Fred is walking across the campus. Tom, Danny and Zoe are
tracking him at a distance.

(CONTINUED)

CONTINUED:

SHOT: seen from a distance Fred stops and stands still, head bowed.

Tom, into a discreet communications device.

TOM
Danny, Zoe. There a problem?

ZOE (ON COMM)
He's just standing there.

Fred falls to his knees.

ZOE (cont'd)
Tom he's ...

TOM (ON COMM)
Leave him to me.

Tom goes to Fred who is weeping, his briefcase beside him.

FRED
They know where Helen and the girls
are!

Tom realises.

TOM
The student. Danny! Zoe!
(To Fred)
What's his name?

Fred blank.

TOM (cont'd)
The student who talked to you!

FRED
Don't know him.

GO TO Danny. He sees Lawrence Sayle leaving the gatehouse of the University.

DANNY
I've got a visual. Do you want me
to track him?

GO TO Tom, who hesitates.

DANNY (ON COMM) (cont'd)
Tom, do I track him?

Tom walks away from Fred.

TOM
Back off. Repeat, back off.

(CONTINUED)

DANNY (ON COMM)
Are you sure? I've still got a
visual ...

TOM
Danny no! We can't risk it. Let
him think he got away with it.

GO TO a Danny who watches Lawrence disappear then vents his
frustration.

GO TO Tom who turns and goes back to Fred.

TOM (cont'd)
I'll get you home.

FRED
I've not got a home. I've not got
anywhere.

44

INT. THE ROBERTS' FAMILY HOUSE. LOUNGE - DAY 4. 1300

44

Fred is walking up and down holding a bottle of whiskey. He
is in the midst of a debriefing session with Tom.

FRED
I tried to ring Helen. The phone
didn't work. I tried her mobile,
that didn't work either. Is that
you?

TOM
Yes.

FRED
Don't you think of us as human
beings at all?

A moment. This has touched Tom more than Fred knows.

TOM
Fred ... this is difficult for you
... but can we go through exactly
what this young man said to you.

FRED
He wants the Red Mercury in three
days. He'll let me know how it'll
be collected. Mike, what about my
family?

TOM
They will be all right.

FRED
Can you guarantee that?

(CONTINUED)

TOM

Yes.

FRED

Liar! I can't go through with this.

TOM

We can't stop the operation now. You've got to realise that. The only way out now is to make it work.

FRED

So, what, I have to go calmly into the lab and pretend to make more Red Mercury?

TOM

Yes.

FRED

Then what?

TOM

When they contact you again we'll lift them.

Fred raises the whiskey bottle. He sinks into the armchair and pours himself a drink.

FRED

You know the really horrible thing? I ... I could almost enjoy this. When I was talking to that young man I was a gambling, criminal chemist. I was this other self.

TOM

People in the field, in a foreign country, have to do that for years.

FRED

And do they love it?

TOM

Like you think you do? I warn you Fred, that way lies madness. You've got to put your real self in a box. Then when you come back home ... open it. And say ... hello real me.

*
*
*
*

FRED

What if the box got lost?

A beat.

(CONTINUED)

TOM
You'd have to re-invent yourself.

FRED
I think you lot are clinically
insane.

TOM
We're professional.

FRED
Bollocks. A spy's got to have a
fatal flaw. I think I'll make mine
this.

He raises the whiskey bottle and drinks from it.

CROSS FADE TO:

Fred is sleeping in the armchair. The whiskey bottle is on
the table and empty.

Tom stands and goes to the other side of the large room and
sits in the corner, keeping an eye on Fred. He speaks low.

TOM
He's asleep.

45

INT. THAMES HOUSE. THE GRID - DAY 4. 1302

45

Harry, Adam, Danny and Zoe are in the meeting room. On
monitors a concealed camera - fish eye lens - shows the
living room.

TOM (ON SCREEN)
Why do they want the Mercury in
three days?

HARRY
Oh Tom your civic sense. The State
Opening of Parliament.

TOM (ON SCREEN)
You think this group want to do
what Guy Fawkes couldn't? Look.
We've got to keep Fred Roberts
happy. I think we've got to move
his family.

HARRY
You know we can't do that Tom.

TOM (ON SCREEN)
He'll go to pieces.

HARRY
(Irritated)
Then lie to him.

46 INT. THE ROBERTS' FAMILY HOUSE. LOUNGE - DAY 4. 1305 46

Tom sits looking at the snoring Fred.

Tom's eyes flicker with tension.

He speaks very low.

TOM
I'm destroying a man.

HARRY (ON RADIO LINK)
Are we still linked?

TOM
(Again, muttering)
Not linked. Not, any more.

HARRY (ON RADIO LINK)
Tom, are you with us?

Tom snaps out of his reverie.

47 INT. THAMES HOUSE. THE GRID - DAY 4. 1306 47

TOM (ON SCREEN)
I can hear you. What have we got on the student?

HARRY
Zoe's got CCTV still coming. Speak later.

Harry walks over to Zoe's station. She is being watched anxiously by Danny, Ruth and Sam. On half of her screen is a shot of Lawrence Sayle - on the other half are pictures of male students, flicking past.

ZOE
He could be a student somewhere, probably a post-grad. Well get on the network and help me, folks!

*

DANNY
Very frisky today, Miss Reynolds. Wonder why?

ZOE
Go away Danny.

48 INT. THE ROBERTS' FAMILY HOUSE. LOUNGE - DAY 4. 1307 48

Tom watching as Fred suddenly wakes.

FRED
Oh I'm going to ... oh ...

49 **INT. THE ROBERTS' FAMILY HOUSE. TOILET - DAY 4. 1310** 49

Fred being sick into the bowl. Tom helping him.

Close to Tom. He looks away with disgust, he hits his fist against the wall. He hates doing this.

TOM

Look Fred, Fred? I've had your family moved. They're in an M.I.5 safe house.

FRED

They're not in Leeds any more? Why didn't you tell me?

TOM

There are security rules.

FRED

So they're safe.

TOM

Yes.

FRED

Thank God.

50 **INT. THAMES HOUSE. THE GRID - DAY 4. 1400** 50

Sam is suddenly shouting.

SAM

Oh! Oh! Everyone! I've got him!

And they are all running to her station.

SHOT as Sam speaks the camera moves in to her monitor and the two photographs of Lawrence Sayle.

SAM (cont'd)

Lawrence Sayle. 24 years old.
Post Graduate studying chemistry at
Queen Anne's College. His address
is in Bristol.

*

51 **EXT. BRISTOL. MIDDLECLASS SUBURB - NIGHT 4. 2000** 51 *

Danny and Zoe go up to the front door of a modest, well kept semi-detached house: fake Tudor.

Danny rings the door bell.

MRS. SAYLE - Lawrence's mother - answers. She is hostile.

(CONTINUED)

DANNY

Mrs. Sayle? We're from Queen
Anne's College. University of
London. Student Welfare.

*
*
*

MRS. SAYLE
Oh. Is it Lawrence, he's all right
isn't he? Do ... come in.

52

INT. SAYLE'S HOUSE. LIVING ROOM - NIGHT 4. 2001

52 *

Mrs Sayle leads Danny and Zoe into the living room. Floral furniture. On the mantelpiece there is a postcard amongst ceramic dogs and cats.

Mrs Sayle is very worried.

MRS. SAYLE
Disappeared? But why ... ?

ZOE
We don't want to alarm you, Mrs
Sayle. Lawrence is a brilliant post
graduate, but students can be very
highly strung.

MRS. SAYLE
Not Lawrence.

Voice off.

DANNY
Do you have any idea where he could
have gone?

ZOE
Any friends or ...

MRS. SAYLE
No.

ZOE
Was he going anywhere?

MRS. SAYLE
No, I mean if he was going back to
Asia I'm sure he would have told
me.

ZOE
Asia.

MRS. SAYLE
Yes. It sounds lovely.

DANNY
Where in ...

MRS. SAYLE
It's called Kyrgyzstan.
(A little laugh)
I think he's got a girlfriend
there. Look.

(CONTINUED)

CONTINUED:

She gets the postcard from the mantel shelf and gives it to Danny. It is from Kyrgyzstan. It shows a nondescript looking, Soviet era hotel. Danny turns it over. A message in English, a big rounded neat hand: 'Looking forward to it. Love Aisha'. Danny hands the card to Zoe.

MRS. SAYLE (cont'd)
Look would you like a cup of tea?

DANNY
Very much thank you.

She gets up and goes out of the room.

Zoe looks at the postcard then at its edge. She runs her thumb nail along it.

ZOE
Danny.

She peels back the front of the post card just enough to show that behind it there is writing in Arabic.

Mrs Sayle looks into the room.

MRS. SAYLE
(over bright)
Chocolate bickies?

ZOE
Mrs Sayle. Is your husband ... ?

MRS. SAYLE
Oh he passed on.

ZOE
Ah.
(beat)
Mrs Sayle we have very bad news for you.

53

INT. SAME - LATER

53

The living room has been taken apart by MEN in white suits and masks. All the ornaments have gone. The carpet is rolled up and they have got half the floor boards up.

Danny and Zoe are talking to Mrs Sayle.

MRS. SAYLE
Please, please I don't understand these questions, what's Lawrence meant to have done?

A bang from next door.

(CONTINUED)

ZOE
Mrs Sayle we just want you to tell
us anything. Did he ever say
anything about religion?

MRS. SAYLE
Religion? Lawrence?

A bigger bang.

MRS. SAYLE (cont'd)
Oh what are you doing in his room
now?

A MAN in protective clothing leans in. He hands a number of
postcards to Zoe. All from Kyrgyzstan. Zoe looks at him, he
nods to Danny. Danny goes out.

MRS. SAYLE (cont'd)
(Whisper)
It's not drugs is it?

ZOE
Did Lawrence take drugs?

MRS. SAYLE
No no he didn't even drink.

Danny comes back into the room.

DANNY
Mrs Sayle, do you know what Semtex
is?

53A

INT. SAME. LATER

53A *

The living room is now re-instated to its original condition.
A man in a white forensic suit moves an ornament a few inches
on the mantel shelf and leaves. *

Danny and Zoe sit with a traumatised Mrs Sayle. Zoe takes
her hand. *

ZOE
(kindly)
Someone will be with you all the
time. If Lawrence rings, they will
tell you what to say. *

Mrs Sayle stares at her watery-eyed. *

54

INT. THAMES HOUSE. THE GRID - DAY 5. 1200

54

Malcolm and Colin have all the postcards from the Sayle's
house laid out and peeled back revealing hidden messages.

Also there is an oblong of semtex wrapped in polythene.
There are detonators.

(CONTINUED)

MALCOLM
Semtex. This is rather special
stuff.

COLIN
Since Lockerbie Brebera the Czech
manufacturers have added metal
components and a smell to make it
more detectable at airports.
However this is pure.

MALCOLM
Could slip through a detector easy
as a nylon stocking.

Harry, Adam, Ruth, Danny, Zoe. Ruth, distributing pages.

RUTH

Y division have translated the cards for us. They are all signed 'Aleph Command.' They're in two groups. Some make up a mini-terrorist's handbook: how to handle detonators, explosives. The others are ideological. They look forward to the over throw of Saudi Arabia and the establishment of the House of Islam with a Caliphate in Baghdad.

HARRY

Al Queda's stated aims. These postcards ...

ZOE

They were sent from several towns in the Fergana valley. A number of Al Queda personnel are known to have settled there, after the Americans moved into Afghanistan.

ADAM

I've seen this postcard thing before.

DANNY

How do you mean?

ADAM

The Syrian Secret Service use it. This Aleph Command. I think it's something new. I think it's operating like us: surveillance teams, trade craft.

DANNY

You mean it's like ... a terrorist's M.I.5.

ADAM

Yeah. We've activated our sleeper.
They've activated Lawrence.

*
*

55 INT. UNIVERSITY LABORATORY - DAY 5. 1900

55

Fred is at work at a desk alone.

Tom slips in through a back door. He nods to another M.I.5 officer who leaves.

*
*

TOM

What did you want to show me?

FRED

This. It's halfway what they want.

(CONTINUED)

A chill. He holds up a flask.

TOM
What do you mean?

FRED
You know ... I could, just could,
imagine a real recipe.

TOM'S POV: closer and closer to Fred as he speaks. The
laboratory seems to darken.

SHOT: Tom's face, mesmerised.

FRED (cont'd)
The antimony sesquioxide and
mercury oxide heated together. It
would have to be, oh, five hundred
degrees centigrade. Under pressure
of one oxygen. You'd keep the heat
constant for two days. Then
irradiate it but that's possible.
You'd then have stripped the
electrons away and have a substance
that causes fission in plutonium.
Get the engineering right and you
have a two megaton bomb the size of
a football.

*
*
*

Their faces are close to each other. The laboratory is dark.

TOM
You're joking.

FRED
It's a funny thing with science.
You predict something exists. Do
an experiment and hey presto: there
it is. Like you willed it to
exist.

TOM
What are you saying? You can will
Red Mercury into existence?

Fred is enjoying himself. Tom is very rattled.

FRED
Are any of us in control of what we
do?

TOM
No.

56

EXT. AUNT GILLY'S HOUSE. LEEDS - DAY 5. 1905

56

Jemma is outside the back of the house. It is in an old terrace of small houses, two up two down. The area feels run down.

(CONTINUED)

CONTINUED:

Jemma's face is stained with tears. She looks out at the landscape.

SHOT: Jemma as seen through binoculars.

A DISTANCE AWAY: By a wall in bushes, two MEN are watching. One has binoculars. Both have phones.

57

INT. AUNT GILLY'S HOUSE. LEEDS - DAY 5. 1906

57

The house is modestly furnished. Old fashioned and used. There is a musty look about it.

Helen, Liz and Sophie are in the front room. Liz has been crying, Helen is comforting her.

HELEN

It will be all right, it will.

JEMMA

But what has he done? And what's all this about him gambling?

*
*

HELEN

I don't know.

JEMMA

Tell me mum. I want to help.

*

HELEN

I don't think you can.

*
*

58

INT. THAMES HOUSE. THE GRID - DAY 5. 2000

58

Tom, Zoe and Danny are talking.

TOM

He's tortured about his family. So I told him we'd moved them to a safe house.

ZOE

Well, good.

TOM

But they aren't. They're still at this house in Leeds.

*

DANNY

Well he can't ring to check, we've blocked the line and the local mobile towers.

TOM

You don't get the point.

DANNY

No I don't think I do.

(CONTINUED)

TOM
We're in a bubble! We can't see
what we're doing.

DANNY
We're trying to stop the Houses of
Parliament getting nuked!

TOM
But we're tearing this man apart.
Putting his family at terrible
risk.

ZOE
We've got a special unit five
hundred yards away ready to go ...

DANNY
It was his choice to be a sleeper.

ZOE
Right. He knew what he was doing.

TOM
I don't think he did then. Don't
think he does now. There's
something in him that makes him
want to play big bad spy.

DANNY
What's your point?

TOM
The service is exploiting him. A
man's getting crucified here!

DANNY
Fred Roberts or you?

A beat.

TOM
What do you mean?

DANNY
Nothing.

TOM
Alright. Alright this is about me!

And Tom goes - fast - towards Harry's office. Zoe and Danny
look at each other.

59

INT. THAMES HOUSE. HARRY'S OFFICE - DAY 5. 2005

59

Harry is watching a mute recording of the Queen opening Parliament: the coach, the procession to the throne, the Lord Chancellor with the velvet sack, walking backwards from her throne.

Tom comes in. Harry ruminates before he can speak.

HARRY

You know I could imagine myself sitting in a hole somewhere in Afghanistan, wanting to blow all this away.

TOM

I think we should cancel this operation.

A beat.

HARRY

Why?

TOM

We're totally in the dark about how this group are going to collect. And since Lawrence Sayle is a post-grad with a first class degree in chemistry ... aren't they going to know Fred is selling them curry powder? We're asking this man to walk off a cliff!

HARRY

Tom what is the matter?

TOM

I don't have faith in the operation.

HARRY

Then you don't have faith in yourself.

A beat.

TOM

What?

HARRY

Fly trap is working better than we dared hope. We've flushed out a vicious terrorist group.

TOM

Have we? Our only lead is a set of postcards.

(CONTINUED)

CONTINUED:

TOM(cont'd)

Have we found their base? No. Do we know how they will contact Fred again? No. What are we running here, a hen house, waiting for the fox to call?

HARRY

(Interrupting)

The University lab is one huge fly paper.

TOM

Exactly. We're using Fred Roberts like bait.

HARRY

Of course.

TOM

What are we? Just automatons, scared to wake up? And realise what we really are? Cruel machines?

HARRY

Tom. When did you last sleep?

Tom, a dismissive wave.

HARRY (cont'd)

I'm relieving you for eight hours. Go home, have a glass or two of a decent Medoc or whatever. Sleep and be back in the morning.

Tom is still for a moment, staring at him.

TOM

Right. Yes.

HARRY

You're doing a brilliant job. We're going to have a great success.

TOM

Yes.

Tom goes. Harry sits for a while. Then he presses a button on his phone.

HARRY

Adam, when Tom's left the grid, would you come in here?

ADAM (ON INTERCOM)

Oh. Right.

(CONTINUED)

SHOT: through the window of Harry's office: Adam watches Tom go through the pods. Then he stands.

60

INT. DANNY AND ZOE'S FLAT - NIGHT 5. 2130

60

The doorbell rings and Danny answers. Tom comes in quickly.

DANNY
Boss? What's ...

TOM
Where's Zoe?

DANNY
Thames House of course. What's up?

TOM
I think Harry's going to take me off the operation. Probably put in Adam to run it.

DANNY
Why?

TOM
Because I want to close it down.

DANNY
But it's going like clockwork.

TOM
It's going to end with everything shot to bits. Innocent people dead. I don't know what we're doing any more!

DANNY
Running an entrapment scam.

TOM
It's immoral.

DANNY
We've done it often enough.

TOM
It stinks!

Danny is angry.

DANNY
But you were really hot for it. You worked the Prof hard, wound him up set him running. You had me ring his wife and tell her he'd done her credit card in! Come on, immoral? What is this?

(CONTINUED)

TOM
All I want ...
(A beat)
What I want to know is are you for
me or against me?

DANNY
In doing what?

A beat. Then Tom backs away.

TOM
You're one of them. You're not
awake. You think you're awake, you
think you know what you're saying,
but you don't.

DANNY
You're being really scary here,
Tom.

A beat.

TOM
I know.
(A beat)
I ... Look, Harry said I should
drink some wine, chill, and ...
that's what I'm going to do. I'll
be back on duty come the morning.

DANNY
Right.

TOM
It's brilliant. The op.
Brilliant. You're doing great work
too.

DANNY
Right.

Tom goes. The door closes. Danny turns away and looks at
the telephone. His hand goes out to it. He changes his mind
and sits down. He rubs his face.

61 EXT. OLD-FASHIONED LONDON PHONE BOX - NIGHT 5. 2230 61 *

Tom checks no one is around then enters the box. *

61A INT. OLD-FASHIONED LONDON PHONE BOX - NIGHT 5. 2230 61A *

Tom quickly levers himself - mountaineering style - up to the
top of the box. He pulls at the roof. It comes away
revealing a compartment. He takes out something wrapped in a
cloth. He jumps down and opens the cloth. It is a pistol
with a silencer and rounds wrapped in an oil paper. He wraps
it up quickly and leaves the box. *

62

INT. UNIVERSITY LABORATORY - NIGHT 5. 0000

62

Fred is working.

Tom comes into view beside him.

FRED

(Very preoccupied)

You know it could have some of the properties of Tritium. But that would make it very unstable.

(Realises who is beside him)

Oh, Mike.

TOM

(Low)

We've got to leave.

FRED

What?

TOM

Your family are still in Leeds.

FRED

You told me you had them in a safehouse.

TOM

It was thought that if we moved them the Aleph Command would know that you were working for us.

FRED

You bastard. I trusted you.

TOM

I'll take you to them.

FRED

You'll what?

TOM

Then you can all go to some place really safe.

*

FRED

What place?

TOM

It's a bolt hole of mine. In Wales.

FRED

I don't know ...

(CONTINUED)

TOM
Professor your family is at risk,
you are at risk. I'm in charge of
this operation and I am closing it
down. Come with me.

FRED
What is this? Some kind of crisis
of conscience? I thought you left
all that in a box.

TOM
Please I must do this for you.
Come with me. I beg you.

A beat.

FRED
All right.

They walk out of the lab together. A YOUNG MAN - an M.I.5
minder bulging in a white coat - comes to ask what's
happening.

TOM
We're going for a cup of tea.

YOUNG MAN
Log yourself out sir.

Smiles at the YOUNG MAN.

63 **EXT. ESTABLISHING. AUNT GILLY'S HOUSE. LEEDS-NIGHT 5. 0005 63**

A small house - two up, two down - on the end of a terrace.
There is a park opposite.

Someone draws a curtain and looks out of the window.

64 **INT. FRONT ROOM. AUNT GILLY'S HOUSE. LEEDS - NIGHT 5. 0006 64**

Helen Roberts is looking out of the window.

HELEN
I don't know. Someone.

JEMMA
Come to collect Daddy's gambling
debts perhaps.

HELEN
Oh Jemma ...

Liz and Sophie come in wearing pyjamas. Sophie is
distressed. Jemma tries her mobile phone.

LIZ
She can't sleep...

(CONTINUED)

HELEN
Come here.

Helen lifts Sophie up and cuddles her.

JEMMA
My mobile's **still** dead.

*

65

INT. THAMES HOUSE. THE GRID - NIGHT 5. 0010

65

Some stations are closed down but Zoe, Ruth and Adam are working late. Harry is in his office.

Danny comes on to the grid.

ZOE
What are you doing here?

DANNY
I had a visit from Tom.

ZOE
And?

DANNY
There's something wrong. He's hyper then he's not with it.

ZOE
Danny, you're frightening me.

DANNY
Yeah. Well at least he went home.

RUTH
Er ... No he didn't. He went to the lab. Then they left. He and the professor went out into the quad.

DANNY
Did he log himself out?

RUTH
Oh.

They look at each other then Zoe is lifting a phone.

Adam looks across.

ADAM
Why do I sense something wrong is going down? Zoe?

ZOE
We think maybe, just maybe, Tom has gone solo.

FRED
Look Mike ...

TOM
My real name's Tom.

FRED
Ah. Peeling the onion are you?
Layer after layer of lies.

TOM
Yes.

Tom's eyes flicker with tension. Fred is very uneasy.

69

INT. THAMES HOUSE. THE GRID - NIGHT 5. 0021

69

Danny, Zoe, Adam, Harry.

*

DANNY
He's in a pool car but he's trashed
the tracker device.

*

*

*

Ruth approaching, waving black and white photographs.

*

RUTH
It's Tom. He went through four
speed cameras. He's on the A
roads.

*

*

*

*

HARRY
So what's he doing?

ADAM
He's taking the Professor to his
family. Then he'll try to make
them disappear.

ZOE
That a guess?

ADAM
Certain guess.

HARRY
He is wrecking this operation!
What's the situation at the Leeds
house?

RUTH
There are still two Aleph Command
men watching.

HARRY
And Tom is just going to blunder in
... OK when he arrives with the
Professor Special Forces go in and
lift everyone out to safety.

ADAM
No. Sorry Harry but let's save
this op. How long 'til they get to
the Leeds house?

RUTH
Probably ... an hour and a half.

ADAM
I want you two with me.

DANNY
We won't catch them in time.

ADAM
Oh we will.

70 EXT. AUNT GILLY'S HOUSE. LEEDS - DAY 6. 0600 70

Back of the house. The two men are still watching.

71 INT. CAR - DAY 6. 0600 71

Tom and Fred. *Mid argument.* *

FRED
Yes, but I want to go on with what
we started. *

TOM
No. You don't realise. *

FRED
I realise a nuclear bomb can go off
in Parliament Square.

TOM
We're not in control! The
operation will go pear shaped.
*They'll chew you up and spit you
out.* *
 *

There is the noise of a helicopter over them.

FRED
What's that?

TOM
Lunatics!

CONTINUED:

There is a straight road in front of them. A helicopter comes into view. A very powerful searchlight momentarily blinds Tom and Fred.

FRED
What do they think they're doing?

The helicopter hovers in front of the car. Tom stops it. The noise is deafening.

FRED (cont'd)
What are they doing?

TOM
I told you! They'll do anything!

71A EXT. HELICOPTER IN THE SKY - DAWN 71A *

A MARKSMAN is leaning out of the helicopter taking aim. He fires. *

71B EXT. TOM'S CAR - DAWN 71B *

SHOT: a tyre is shot out. *

The car goes off the road. *

Tom stops the car.

TOM
Get out! *

Tom and Fred get out of the car.

72 EXT. ROAD AND FIELD - DAY 6. 0602 72 *

The helicopter lands in the road. Harry, Adam, Zoe and Danny get out and run, heads down, towards the car. *

Tom is furious. He hits the roof of the car.

FRED
What's going on?

TOM
I'm sorry Fred.

Harry, Adam, Danny and Zoe reach the car. *

The helicopter is winding down but they still have to shout above the noise.

ADAM
Professor Roberts please go with these officers.

TOM
He's not going anywhere!

(CONTINUED)

ADAM
Professor.

TOM
I'm collecting his family and
taking them all to safety.

ZOE
Tom that's all wrong!

DANNY
Turn up at the house and the
terrorists will know the
Professor's working for us.

ZOE
What's the matter with you Tom?

TOM
I've woken up to this job, that's
what's the matter with me! *

FRED
I'll go back. I want to finish
this.

ADAM
Thank you Professor come with me.

FRED
(To Tom)
They're right.

TOM
They'll leave you with nothing. *

HARRY
I think the professor knows his own
mind.

TOM
No he doesn't, we've pressured him,
we've threatened him! *

ZOE
Tom stop this!

DANNY
This is your op, why are you
wrecking it?

ZOE
Tom after all we've been through,
please!

DANNY
You owe it to us.

HARRY
Don't let me do something I can't
go back on Tom.

Tom looks wildly from one to the other.

TOM
(To Fred)
You're a free man. You don't have
to do this.

(CONTINUED)

FRED
I want to. I've made my choice.

TOM
Please don't. *

HARRY
Tom. I am de-commissioning you.

TOM
Don't be ridiculous, Harry. *

HARRY
You are no longer an officer of the service.

TOM
(To Danny and Zoe)
Danny, Zoe!

The helicopter engine is starting up again.

ZOE
Leave it Tom.

TOM
Back me up!

DANNY
How exactly can we do that?

TOM
We understand each other. We always have.

DANNY
Not any more.

TOM
Zoe.

ZOE
I'm sorry. *

TOM
No ...

The noise is too loud to speak any longer.

Danny and Zoe shepherd Fred toward the helicopter. Danny puts his arm on Zoe's shoulder. Adam whispers something to Harry. Harry comes close to Tom.

HARRY
(Close to Tom)
Are you armed?

(CONTINUED)

CONTINUED: HARRY(cont'd)

I mean I'd have armed myself.
Don't get caught with a gun, Tom.
Not again.

Tom gives him the pistol. Harry wipes it carefully with the edge of his coat then puts it in his pocket. A police vehicle arrives.

HARRY (cont'd)
(To Adam)
Take him back.

Harry runs away towards the helicopter. He joins Danny and Zoe. They help him inside.

TOM
Do you understand?

ADAM
No. Sorry.

Behind them the helicopter takes off.

73

INT. UNIVERSITY LABORATORY - DAY 6. 1300

73

Fred is working.

Lawrence - in a white coat - appears by his side.

Lawrence takes out a card.

LAWRENCE
These are the details of how to
access an account in the Caymen
Islands. The money will be in the
account **one hour before I collect.**

*

FRED
Can I check that?

*

LAWRENCE
Oh they'll pay. They are
honourable.

FRED
All right then.

He leans down, he unlocks a cupboard and takes out a flask.
Lawrence flinches.

LAWRENCE
That's it?

FRED
**I will be when it's been through
the centrifuge.
(beat)**
Does it frighten you?

*

*

*

(CONTINUED)

No ... LAWRENCE

FRED
It should. It's the real thing.

And suddenly, out of the tension, they are almost spitting at each other in low voices.

LAWRENCE
Which you made for money.

FRED
For you to kill thousands.

LAWRENCE
For me to help the revolution of the just.

FRED
How did you get involved with these people?

LAWRENCE
God led me.

FRED
You're a science graduate, a rational young man!

LAWRENCE
Rational? The West? My generation, half dressed, drunk in the city centres, dying of disease, their minds blown by consumerism?

FRED
All right, all right.

LAWRENCE
(Low.)
We want you to work late tonight. With the alarms off. And we want to collect it from you personally.

*

Touches the door of the cupboard with his toe.

Lawrence goes.

Fred has to steady himself.

74

INT. THAMES HOUSE. THE GRID - NIGHT 6. 1900

74

Tom is alone at his station. Standing a discreet distance behind him there is a stoney-faced SECURITY GUARD. Danny and Zoe are right over the other side of the Grid, sitting with their backs to Tom. *

Tom is looking at red boxes on his desk. He has a list and a big canvas bag marked 'Registry: Personnel: Secret.' He opens one of the red boxes. *

GO TO: Danny and Zoe. They look at each other, distressed. Then look down. They are intensely aware of what Tom is doing the other side of the room behind their backs. *

GO TO: Tom. He takes out a passport from the box, opens it. It has his photograph, though he is wearing glasses. The name is 'Giles Compton.' Tom puts the red box in the canvas bag. *

SHOT: Harry's office. Harry is watching Tom through the window. *

Tom opens another red box. He looks up, suddenly aware that Harry is watching him. *

75

INT. UNIVERSITY LABORATORY - NIGHT 6. 1901

75

Dim lights from the windows - the campus lights. Everything is very still.

SHOT: the camera travels past the work surfaces and the machines to a door.

Lawrence enters. *

76

INT. KITCHEN. AUNT GILLY'S HOUSE. LEEDS - NIGHT 6. 1903

76

Helen Roberts and her daughters are playing Sweaty Betty on the kitchen table. Sophie turns a card and laughs.

HELEN
Oh well done Sophie!

77

INT. UNIVERSITY LABORATORY - NIGHT 6. 1904

77

Lawrence goes to Fred. *

SHOT: close to them. *

Fred lifts a flask. There is a thick red liquid within it.

LAWRENCE
That's it? *

FRED
Oh yes. *

(CONTINUED)

CONTINUED:

Adam is behind them. Stood in the shadows. *

Lawrence is about to take the flask from Fred when Adam speaks. Lawrence finds himself frozen with shock. *

ADAM
(in Arabic)
As for those that have done evil,
evil shall be rewarded with like
evil. *

Adam steps out of the shadows and walks across to Fred and Lawrence. Special Forces behind him. He lifts the flask from Fred. Adam deliberately shakes it, takes the lid off and turns it upside down. A reddish liquid drips out. *

LAWRENCE
(in panic)
The Mercury it'll ... *

Nothing happens. Adam runs his finger round the rim of the flask, tastes the liquid. Tip of the tongue. *

ADAM
Curry powder in a little olive oil.
(closer)
You've been had Lawrence. It's a
sting called Operation Flytrap.
And you've been well and truly
stung. *

LAWRENCE
M.I.5? *

ADAM
Of course. We've got everything.
All the stuff from your mother's
house. *

LAWRENCE
Does she ... *

ADAM
Think you're a filthy terrorist?
Oh yes. You've just about
destroyed her, I fear. *

LAWRENCE
Whatever you say I won't betray my
brothers! That's what you want. *

ADAM
(MORE)
We've got all the money paid to the
Professor. Will your 'brothers' be
pleased with you when they know
their five million dollars is safe
and snug in the British Treasury? *

(CONTINUED)

CONTINUED: ADAM(cont'd)

Maybe they'll think you were
working for us all along.

*
*

LAWRENCE

No ...

*
*

ADAM

You're going to be ours, Lawrence.
But everything will be okay. You
can tell your mother that you were
an M.I.5 agent all along. That we
only searched your house to protect
your cover story.

*
*
*
*
*
*

Lawrence stares at him. There is a bead of spittle on his
lip.

*
*

Fred is about to speak but Adam gives a sharp, small shake of
the head.

*
*

A beat.

*

Then Lawrence's phone begins to ring.

*

78

INT. THAMES HOUSE. THE GRID - NIGHT 6. 1905

78

Tom quickly puts all the boxes into the canvas bag and ticks everything on the list. He holds the canvas bag out, arm extended. The security man comes forward and takes it from him. Tom stands and turns, looking directly at Harry.

78A

INT. UNIVERSITY LABORATORY - NIGHT 6. 1904

78A

As before. Lawrence's phone ringing.

ADAM
Your compadres in Leeds?
(shouts)
Answer me!

LAWRENCE
Yes?

ADAM
(dead calm again)
Ringing to check you've got the
Mercury? At an agreed time?

Lawrence nods. Adam glances at his watch.

FRED
And if you tell them you have the
stuff they will leave the area,
yes?

Lawrence nods.

ADAM
And if you don't ...

Lawrence looks away. He is in a near catatonic state of fear.

FRED
In God's name do something!

ADAM
Lawrence. Lawrence look at me! If
your brothers move against the
professor's family, Special Forces
will shoot them dead. I want to
save lives here. Take the phone
out, tell them you have the
Mercury.

A beat.

ADAM (cont'd)
Take the phone out!

FRED
In God's name do it!

(CONTINUED)

Lawrence takes the phone out and stares at it. Then he
throws it away. It skids over the floor, stops, is still
ringing, then is not.

In a flash Adam turns to the Special Forces.

ADAM
Phase Two. Now!

79 INT. KITCHEN. AUNT GILLY'S HOUSE. LEEDS - NIGHT 6. 1907 79

One of the men who were watching the house is at the kitchen
window. He lifts his gun. He is about to fire when he is
shot in the back by a sniper from a nearby roof. Helen and
the girls scream.

At the same time the other man kicks the kitchen door open
and is about to fire at them. The kitchen table and the
cards go flying. A member of the SPECIAL FORCES is at the
kitchen door and shoots him.

The family recoil into a corner, whimpering with fear at the
sight: a dead man, two then three others, dark with masks and
body armour and fearsome weapons.

80 INT. UNIVERSITY LABORATORY - NIGHT 6. 1908 80

Adam is looking at Fred. One of the Special Forces holds a
gun to Lawrence's head.

All is still.

81 INT. FRONT ROOM. AUNT GILLY'S HOUSE. LEEDS - NIGHT 6. 1909 81

Helen and the girls are huddled together weeping while at
their feet the Special Forces grapple with two men.

82 INT. UNIVERSITY LABORATORY - NIGHT 6. 1910 82

Lawrence is being escorted out by two Special Forces.

LAWRENCE
You think you're the victors but
you're dying.

ADAM
You reckon?

FRED
What's happening to my family!

ADAM
(to the Special Forces)
Check. (MORE)
(to Lawrence)
Your life is ...
(opens fingers like
scissors.

82A INT. FRONT ROOM. AUNT GILLY'S HOUSE. LEEDS-NIGHT 6. 1910 82A

Helen and the girls are huddled together weeping.

One of the Special Forces holds out a large field telephone to her, arm straight. She stares at it.

A beat.

She takes the telephone.

82B SPLIT SCREEN: LAB & LEEDS HOUSE KITCHEN - NIGHT 6. 1911 82B

Fred stood in the laboratory, Helen amidst the wreckage of the kitchen. Fred is breathless. He stumbles a little, the Red Mercury is a stain at his feet. Helen is frozen in shock. *

FRED
Helen, you, the girls, are you alright?

A beat. Helen cannot speak. *

FRED (cont'd) *
Are you hurt? *

HELEN
No no. We're ... here.

FRED
So it's worked. *

HELEN
What has worked? *

FRED
What it was all for! ...
(to Adam)
I can speak on this line ... ?

ADAM
It's secure. *

FRED
(into phone) *
I'm sorry I ever got you into this. *

HELEN
Into what Fred? What? *

FRED
I did it for M.I.5. *

HELEN
M.I. ... Did what? *

(CONTINUED)

FRED
The whole thing. I made a promise
to them years ago. I was a
sleeper.

HELEN
Oh were you.

FRED
What they said about me wasn't real
... Helen?

HELEN
I don't know who you are. I don't
know why you did this to us.

FRED
I did it for the country.

HELEN
No. You did it for yourself.
Because it was exciting!

She throws the phone down on the floor.

FRED
Helen? Helen?

A beat. Then Adam takes the phone.

ADAM
It's hard for people around us.

FRED
Yes. She'll ... yes. People.
(A beat. Then he tries to
pull himself together)
Mike or Tom ... what's going to
happen to him?

ADAM
I'm sorry Professor. That's
classified.

Adam takes the mobile and turns away to make a call.

CLOSE UP: Fred realises he is now out of M.I.5's world.

GENERAL POV FROM ABOVE: Fred standing alone in the
laboratory.

Tom and Harry stand looking at each other through the glass.
A phone in Harry's office rings. He lifts it, listens and
replaces the receiver. He comes out onto the grid.

TOM
Is everyone safe? *

HARRY
Yes.

TOM
Fred's family?

HARRY
They're fine. *

TOM
Lawrence Sayle? Did you get him? *

Harry looks. He won't tell him anything. *

TOM (cont'd) *
I'm never going to know am I? I'm *
just a member of the public now. *

HARRY
You are. *

He is about to turn away.

HARRY (cont'd)
I envy you.

TOM
I doubt that.

HARRY

I do. If this thing is really
leaving you.

TOM

You mean the 'spy thing.' The urge
to be secret. To give a false
name. To live a false life.

A beat.

HARRY

Yes. You'll get the really very
generous special pension.

(CONTINUED)

TOM
The pay off for rogue officers.

HARRY
You won't be disciplined, Tom.

TOM
Well, thank you for that.

HARRY
But you know we can't meet again.

TOM
Yes.

HARRY
Good luck in the real world.

He turns away without shaking hands. Tom stands. *

GO TO: Danny and Zoe. Again they glance at each other then
they stand and turn to face Tom. *

GENERAL POV: The Grid. Danny and Zoe standing still,
looking at Tom, who looks back. *

Zoe makes a little movement to go to him but stops. *

It is impossible. There is nothing to say. *

Tom smiles at them, relaxed. *

He turns and walks to the pods and goes off the Grid, without
looking back. *

84 INT. THAMES HOUSE. THE GRID - NIGHT 6. 1917 84

Tom comes out of the side door we saw him enter in the first
episode of the first series. He walks to the main door. *

85 EXT. THAMES HOUSE. THE GRID - NIGHT 6. 1917 85

Tom comes down the steps and walks away.

86 OMITTED 86 *

87 OMITTED 87 *

88 EXT. DARK LONDON STREET - NIGHT 10. 2000 88 *

And it's England on a wet, cold, miserable night in a dirty, dangerous looking area. A train bridge over a dark street. The observation van is parked.

A huddled figure approaches the car. A door is opened for him.

89 INT. OBSERVATION VAN - NIGHT 10. 2000 89 *

Danny and Zoe with headphones on.

They are listening to Country and Western music being played.

The back door opens and Adam gets in. He has a bag of hamburgers which he begins to sort out.

ADAM
Anything?

DANNY
Nope. They're still playing
country.

ZOE
Are we sure these were contacts of
Lawrence Sayle?

DANNY
The address was on one of his
famous postcards.

ADAM
It's not the **fault of the music if**
terrorists like it.

*
*

DANNY
I don't know. **Country** could drive
me to blow something up very very
quickly.

*

ADAM
Danny cheese with onion ...

ZOE
Please not with onions in the van
again ...

DANNY
I can't help myself.

ADAM
Me cheese, Zoe mustard and ketchup.

ZOE
Yes er, look. Something came in
the post.

They look at her.

ZOE (cont'd)
I didn't know whether to ...
anyway.

She takes a postcard from her bag. Adam and Zoe peer at it
beneath a small light. It reads 'Sunny Bognor Regis.' On
the other side is written: 'Dear All. Wish you were here.'

Zoe runs her thumb nail on the edge. Peels the picture away.
Beneath is written 'Not Bognor. Love, Tom.'

DANNY
The music's stopped. They're
talking.

They all grab headphones. The postcard falls to the floor of
the van.

END OF EPISODE