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1

INT. THAMES HOUSE. THE GRID - NIGHT 0. 1900

1

Legend over black.

*Mercenary. Noun.*

*'One who receives payment for his services; chiefly, and now exclusively, a professional soldier serving a foreign power or, recent. a corporation.'*

*Adj.*

*'Of persons: working merely for the sake of monetary or other reward; actuated by consideration of self interest. Hence of motives, disposition etc.'*

The grid is dark and quiet. Most of them have packed up for the night. A Friday night feel to things.

Just Ruth and Sam left. Coming to the end of a surveillance. Finishing up some other bits and pieces. Ruth tidying away her desk. Sharpening her pencils for the morning.

Still keeping half an eye on a vehicle heading down the M4 -- a Green Jeep Cherokee.

RUTH

(indicating screen)

When Mr Morgan gets home, then you can leave him be. You're sure you don't mind if I don't stay until the bitter end? The tail car will follow him into the village and there's a covert team lined up for the over-night watch.

Ruth checks her screen.

SAM

Surveillance on the other targets has already been handed over. You go on.

Ruth looks to Harry working in his office.

RUTH

Harry's got a car booked for eight. If there are any problems ...

Ruth lipsticks herself up in her compact.

SAM

It's fine, honest. You out tonight?

RUTH

(enigmatically)

Maybe.

CONTINUED:

Ruth puts on her coat and starts buttoning it up. Doesn't say \*  
anything. Sam smiles. Ruth heads across the office. \*

RUTH \*  
See you tomorrow. \*

(CONTINUED)

CONTINUED: (2)

SAM

Oh Ruth... our man here...

Sam's watching the surveillance map. Ruth is poised outside the pod.

SAM

He lives off...

RUTH

Junction five.

Last button done up.

SAM

So er... why is he coming off at four?

Ruth turns back. ANGLE ON: THE SCREEN: it's clear that the light is not stopping. Heading down a road into the countryside. They both watch.

RUTH

(to the screen)

No. No, please don't do this...

She looks at her watch, thinks for a beat then sits down.

RUTH

Better get Harry.

2

INT. ADAM AND FIONA'S HOUSE - NIGHT 0. 1910

2

Adam and Fiona sit amidst the remains of an heroic curry. Surrounded by takeaway boxes and empty bottles of Kingfisher. The house around them is still unpainted, partly unfurnished.

In front of them there is a mass of paper work that they're dividing into a pile each. All that shit that happens when you move.

ADAM

Is setting up the water direct debit a blue or pink task?

Fiona looks at him.

ADAM

Only we've never had to pay it before.

FIONA

(for the nth time)

Everything that physically comes into the house, except things via the letter-box, are blue tasks.

(CONTINUED)

CONTINUED:

ADAM

If there was a flood, water might come in through the letterbox.

FIONA

Then I'd deal with it, so it'd become a pink task. Earthquakes, floods, tornadoes... and Acts Of God I look after.

She pulls out another envelope.

FIONA

You know Adam, that's as desperate as claiming that an electricity bill isn't your responsibility because to vacuum the car, you sometimes run an extension cord through the letter-box.

ADAM

It's true.

He takes the form.

ADAM

What surname do we use for utilities?

She refers to her list.

FIONA

Smithson. Barry and Brenda.

\*

ADAM

Who thinks these names up?

\*

3

INT. THAMES HOUSE. THE GRID - NIGHT 0. 1930

3

Harry joins Ruth and Sam on surveillance. Ruth still in her coat. Harry glances at his watch.

\*

\*

HARRY

Ten words or less please.

\*

\*

RUTH

Robert Morgan. Ex-Army. One of the contacts seen meeting with our big-time Belgian arms dealer.

\*

\*

\*

\*

HARRY

Ah, the new player. Mr Brussels. Supplier of Death and Destruction to the masses.

\*

\*

\*

\*

(CONTINUED)

CONTINUED:

RUTH  
Morgan is one of several of his  
contacts we've been keeping an eye  
on.

HARRY  
But up to now nothing has been  
different? Unusual?

SAM  
No. Today's timing and route fits  
the pattern of the last few days.

RUTH  
His activity has been dull as  
ditchwater, until this little  
deviation.

HARRY  
How long's he been stopped there?

RUTH  
Ten minutes.

SAM  
He's right near a disused RAF base.

Harry registers some concern.

HARRY  
And the police?

SAM  
One tail car. They're setting up  
the surveillance camera on him.

Indicating a screen that is still a blizzard.

4

INT. THAMES HOUSE. THE GRID - NIGHT 0. 1932

4

CLOSE ON: A DIFFERENT SCREEN: we're at an arms dump.

On Screen through the green light of night vision goggles we  
are watching the blurred figure of ROBERT MORGAN - head torch  
strapped to his forehead and a spade in his hand. He is  
lifting some turf which is concealing a hatch.

It's a grainy rough image taken from some distance away.

ANGLE ON: Ruth and Sam sitting in front of all their comms.  
Really concentrating now. Harry still there. Ruth still in  
her coat.

HARRY  
Sam, go into starred classified  
file 'Anoushka' in the SN drive.

(CONTINUED)

CONTINUED:

She begins to clatter at the keyboard. \*

SAM \*

I'll need authorisation to get  
complete access. Registry will have  
to approve my application before  
they release the password and that  
can take days... \*

Harry reaches over her and types in the password. \*

SAM \*

Oh. Right. Looks like we're in. \*

HARRY \*

Activate the Green Coded 'Vanya'  
list. \*

RUTH \*

I've authorised police armed  
response to stand by. \*

HARRY \*

They'll keep a low profile I trust? \*

Ruth nods. \*

RUTH \*

And they've sealed the area. \*

HARRY \*

How many are there? \*

RUTH \*

Three teams. Four in each. \*

SAM \*

'Vanya' list coming up now. \*

CLOSE ON THE SCREEN: A series of tiny hammer and sickle  
lights come up to indicate where the various Soviet weapons  
dumps are across the country. We zoom in on the area where  
Morgan is -- just south of the M4. A tiny hammer and sickle  
sits bang slap over the spot where Morgan is. \*

RUTH \*

What is this Harry? \*

HARRY \*

This is a map of all the old Soviet  
KGB weapons hides that were  
scattered across the country in the  
good old days of the Cold War. \*

RUTH \*

I didn't know these existed. \*

(CONTINUED)

CONTINUED: (2)

HARRY  
You wouldn't. Very few people do.

RUTH  
Clearly Robert Morgan's one of them.

HARRY  
Yes, and for reasons best know to himself he's chosen now to visit this one. Keep a very close eye on the man.

Harry quickly heads back into his office. Ruth takes her coat off. Depressed. Sam gives her a conciliatory smile.

And at that point, on the screen, in the darkness behind Morgan, there is a sudden white flash and on the video soundtrack the unmistakable CRACK of a rifle going off. They look at each other alarmed. A babble of noise on the headphones.

RUTH  
Harry!

And on the screen we see a confusion of images as Morgan, clearly spooked by the noise tries to evade the police who are now closing in on him.

Harry is back.

HARRY  
Redflash Adam.

5 INT. ADAM AND FIONA'S HOUSE - NIGHT 0. 1938

5

Fiona is sitting on Adam's lap. A few buttons undone here and there.

ADAM  
So then, Eileen...

Only of course his mobile rings with the office ring. Adam reaches past Fiona and looks at the screen of his phone. A coded number is flashing up.

ADAM  
Harry's sense of timing is as impeccable as ever.

FIONA  
Maybe he's got surveillance in here somewhere.

Adam answers. Still looking at the alluring Fiona.

(CONTINUED)

CONTINUED:

ADAM  
Don't tell me, Prince Charles has  
finally got engaged.

Listens a few moments.

ADAM  
Ok. I'll be there.

Hangs up. Fiona smiles at Adam's disappointment.

FIONA  
Looks like you've lucked out  
again... Barry.

6 INT. CAR. - NIGHT 0. 2000

6

Adam in the car on the phone to Harry (split screen)

HARRY  
Accidental discharge from one of  
the police weapons teams...

ADAM  
Any of them hurt?

HARRY  
Not seriously.

ADAM  
Pity.

Beat.

ADAM  
But they're holding Morgan?

HARRY  
Yes. And I've sent Colin and  
Malcolm to check out the hide.

ADAM  
It may be booby-trapped.

HARRY  
They know to run an ultra-sound  
scan first.

ADAM  
What do you think? If we allow the  
police to question him they'll only  
let him go. And now he knows we're  
onto him, he's lost his value as an  
asset.

(CONTINUED)

CONTINUED:

He won't put a foot out of place.

A beat.

ADAM

There is another option Harry. We  
bring him in. Ask him a few  
questions. Find out what the hell  
he's up to.

7 OMITTED - INCORPORATED INTO SCENE 8 7 \*

8 INT. THAMES HOUSE. THE GRID - NIGHT 0. 2030 8

Adam is now walking into the grid, talking to Harry.

HARRY

The police won't be too happy.

ADAM

They should have thought of that  
before they decided to announce  
their presence in such a ridiculous  
manner.

HARRY

Adam you know the rules on  
interrogations. Ever since the  
fiasco in Iraq, this has become  
political... outside monitoring,  
sharing with other agencies.

Adam shrugs.

ADAM

A man closely connected to the  
illegal arms trade hanging round  
old weapons hides. I just want to  
ask him a few questions. Find out  
what he's up to.

HARRY

Ok. But, we have to keep quiet the  
fact we've got him.

ADAM

What about the police?

HARRY

I'll do a deal with them. They keep  
quiet and so will I about whichever  
idiot accidentally fired off that  
round.

ADAM

Lets do it then.

(CONTINUED)

CONTINUED:

HARRY

But remember Adam, when you have your little chat, only tell me what I need to know.

\*

ADAM

Don't worry Harry. I understand the principle of deniability.

HARRY

That's what worries me - just don't give me too much to deny.

\*

**TITLES**

9 INT. THAMES HOUSE. INTERROGATION ROOM - DAY 1. 0700 9

Morgan has been hauled in.

He is sitting wearing prisoner's fatigues at a table. His wrists tied with plasti-cuffs.

A guard stands across the room, holding a baton, watching him closely.

\*

\*

10 INT. THAMES HOUSE. OBSERVATION ROOM - DAY 1. 0700 10

Adam stands watching this on a monitor. Another guard is stood by the door, he is armed.

\*

\*

ADAM

Don't let him sleep. And watch him, he knows what he's doing.

\*

\*

11 INT. THAMES HOUSE. MEETING ROOM - DAY 1. 0710 11

A briefing. Fiona, Adam, Harry, Danny and Ruth.

\*

ADAM

Well you can be pretty sure Morgan's not setting up a fairground shooting gallery for Mr. Brussels. This man is a civilian contractor.

\*

\*

\*

\*

\*

\*

HARRY

Mercenary is probably closer to the mark.

\*

\*

\*

(CONTINUED)

CONTINUED:

ADAM

Ruth, you've been digging up  
everything we need on the three Fs.

\*  
\*  
\*

Ruth slides a file across the table to Adam.

\*

RUTH

Finance, friends and family.  
Everybody has a weakness in one of  
those areas.

\*  
\*

FIONA

What's our time frame?

\*  
\*

ADAM

Morgan's disappeared so whoever's  
hired him will have to assume that  
an unfriendly force has taken him.  
And he'd be right about that.

\*  
\*  
\*  
\*

HARRY

Could I alert you to the small fact  
that we have no idea what his op  
actually is? Or what any of this is  
about?

Enter Malcolm and Colin in a state of high excitement. Colin  
with a box in his hand.

\*  
\*

MALCOLM

It's a three-dimensional jigsaw...

\*  
\*

COLIN

And we found a strange blank  
space...

\*  
\*  
\*

(CONTINUED)

CONTINUED: (2)

The team stare at each other in amazement at this complete gibberish. \*

HARRY \*

Three-dimensional jigsaw first. \*

Malcolm sets up a lap-top. A 3D image of a container with all the weapons stacked carefully in it. He moves the cursor so that we see it from a number of different perspectives. \*

MALCOLM \*

What I mean is that you have to look at it like it's a three-dimensional jigsaw. We were using the ultra-sound to check for booby traps but instead, right in the middle of the container, we found a space where a weapon had previously been. \*

FIONA \*

So what was it? \*

MALCOLM \*

A laser target designator. \*

Colin pus the box he's been carrying on the table. \*

COLIN \*

One of these. \*

HARRY \*

It gets more like Blue Peter every day. \*

COLIN \*

This one was left in the hide, one is missing. \*

COLIN \*

You pre-sight it, plant it in the ground somewhere and then it can be automatically triggered to guide a missile to its target... \*

Close on the screen: How it works. A beam goes from the box to the target. Here the target is a tank. Malcolm runs a quick animation. A cone rises from the tank and a bomb bounces from side to side within it. \*

MALCOLM \*

The laser beam hits the target and causes an invisible cone to rise from it. The missile then uses the cone as a kind of funnel to find its way to where it needs to go. \*

(CONTINUED)

CONTINUED: (3)

COLIN

It's how the Israelis can hit a  
 Hamas leader in a wheelchair. The  
 beauty of this system is it enables  
 the Apache gunships that fire the  
 missiles to remain miles out of the  
 way.

Concern registers on Harry's face.

HARRY

I'm not sure that beauty is the  
 word I'd use if it's Number Ten  
 that goes up in smoke.

CLOSE ON THE SCREEN: the bomb is bouncing from side to side  
 against the confines of the cone until finally blowing up the  
 tank and decapitating its cartoon driver.

COLIN

*Kerrpoww.*

RUTH

Rather disturbingly this ties in  
 with information from E Section.

Ruth explains.

RUTH

As you know we scan the air above  
 our cities for unusual radio  
 activity. Last week one of our  
 scanners picked up something  
 strange.

ADAM

What was it?

RUTH

An untraceable flash. At the time  
 the exact cause wasn't known, but  
 it looks like it might have been a  
 laser designator having a trial  
 run.

ADAM

Where was it?

RUTH

London. SW1/WC2. They couldn't be  
 any more specific than that.

ADAM

This changes things completely. If  
 the designator has already been pre-  
 set and tested then we can probably  
 assume that an attack is imminent.

(CONTINUED)

CONTINUED: (4)

DANNY

And if I was running Morgan's op  
I'd bring things forward. The  
information he has on this attack  
will only have a shelf-life of ...

\*  
\*  
\*  
\*  
\*

ADAM

48 hours, 72 maximum. That's how  
long we've got to stop a guided  
missile falling somewhere in  
London.

\*  
\*  
\*  
\*  
\*



13

INT. THAMES HOUSE. HARRY'S OFFICE - DAY 1. 0800

13

Harry and Ruth are in his office.

HARRY  
Ruth, terrible timing I know but  
I'm going to have to put an  
additional burden your way.

\*  
\*  
\*  
\*

RUTH  
Of course, Harry. What is it?

\*  
\*

HARRY  
As you know the Lord High  
Executioner, our Director General,  
is retiring at the end of the  
Summer.

\*  
\*

RUTH  
(drily)  
For personal reasons

\*  
\*

HARRY  
Exactly. For personal reasons.  
Anyway, I've been asked to apply  
for the position.

\*  
\*

A pause.

RUTH  
That's great, congratulations.

HARRY  
Of course I'm not the only one,  
there's a short list, but they want  
me to go for an interview.

RUTH  
A board ...

HARRY  
Precisely. When they invite you,  
they make it very hard to say no  
...

\*

RUTH  
But why would you want to say no,  
Harry?

Harry considers but he's not going to tell her yet.

\*

(CONTINUED)

CONTINUED:

HARRY

When there's the possibility that a mercenary is using his skills to help a terrorist organisation fire a missile at central London, I prefer to be here rather than on the seventh floor.

\*  
\*  
\*  
\*  
\*  
\*

A beat.

\*

HARRY

Nevertheless, it's an honour to be asked so I must prepare as thoroughly as possible.

\*  
\*  
\*  
\*

RUTH

I can help you to prepare for the interview. Run over some topics, likely questions, stuff like that.  
(considers)  
Obvious things about the future of the service; plans, past operations, failings, threats...

HARRY

Thank you but...

\*  
\*

RUTH

...not at the expense of our current operation.

\*  
\*  
\*

HARRY

Quite. And Ruth I'd appreciate it if you could keep this to yourself, you know keep it secret.

RUTH

Of course, isn't that what we're meant to be good at?

14

INT. THAMES HOUSE. OBSERVATION ROOM - DAY 1. 0805

14

Danny and Adam are prepping for the interrogation. On a monitor they can observe MORGAN in the interrogation room.

\*

They are serious and focused. A scene thick with imminence.

CLOSE ON MORGAN. He's already been awake all night.

\*

There's a large file on the desk.

They are taking off their watches, rings and all identifying objects. And changing into smart classic suits. Danny is tying his tie. His look is immaculate, Adam is a little more relaxed.

\*  
\*  
\*

(CONTINUED)

CONTINUED:

DANNY  
(looks at Morgan)  
He's tired.

\*  
\*

(CONTINUED)

CONTINUED: (2)

ADAM

He's been kept up all night to dull his reflexes.

\*  
\*  
\*

DANNY

But this guy is a pro. He'll have spent half his life doing anti-interrogation courses.

ADAM

And I've spent half my life devising them. If he plays it by the book: he'll reveal just enough information to keep us interested in keeping him alive. And then after three days he can tell us what he likes.

\*

DANNY

Because he knows by then his team will have had time to change their plans or carry out the attack without him.

\*  
\*  
\*  
\*  
\*

ADAM

Exactly. This guy will use every trick in the book to hold out until his information is obsolete

\*  
\*  
\*  
\*

DANNY

So we can't let him take control at any point.

\*  
\*  
\*

We watch Adam carefully.

\*

Then they turn to face each other to check they're both clean. Pockets, necks, wrists.

DANNY

How do you want to do this?

ADAM

Let's see how co-operative he's being.

(CONTINUED)

CONTINUED: (3)

DANNY  
And if he's not?

Adam looks at him. The look suggests that Adam will go quite a long way.

ADAM  
For now...

He glances at the file with bio details that Ruth has prepared.

ADAM  
...let's start with the interrogator's favourite question. The one we already know the answer to.

15 EXT. THAMES HOUSE. INTERROGATION ROOM - DAY 1. 0900 15

Both of them in there sitting with Morgan. Danny's asking questions, Adam is listening carefully, watching Morgan's every move, every facial expression. Is this the truth?

DANNY  
Your current address?

MORGAN  
That's not such an easy question to answer.

DANNY  
Give it a whirl.

MORGAN  
Okay... there are two. 43  
Kenilworth Road, Derby and 32 St.  
David's Road, Hereford.

Danny glances at Adam, these are the right answers.

DANNY  
And would you prefer we called you Ken Johnson, Robert Morgan or Rick Garbut?

MORGAN  
Take your pick. In my line of work I require more than one name. You know the score.

DANNY  
How would you describe your line of work?

Morgan ignores this.

CONTINUED:

MORGAN

Do I get a phone call?

Adam leans forward with a more threatening aura than Danny. \*

ADAM

Who to? The duty solicitor? We're not holding you on a speeding charge. \*

DANNY

We're holding you under the 2000 Terrorism Act, under which we can detain you for seven days without charge and longer if the friendly in-house magistrate agrees. \*

ADAM

Which after long and careful consideration of each case on its individual merits, he usually does. \*

DANNY

But if you tell us what we want to know, then you can be home in time for tea and crumpets. \*

ADAM

At either 32 St. David's Road, Hereford, with the wife Nancy or at 43 Kenilworth Road, Derby with your girlfriend, the lovely Lucy. \*

Morgan takes stock of this for a moment. They're not hanging around. But he remains composed. \*

MORGAN

As far as I know it's not a criminal offence to be having an affair. \*

DANNY

Perhaps not, but storing high-tech weaponry in old Soviet arms dumps always arouses our interest. Funnily enough. \*

ADAM

Who's running you? \*

MORGAN

Why should I say? I don't even know who you are. \*

(CONTINUED)

CONTINUED: (2)

ADAM

If I say I'm the Mad Hatter and he's the White Rabbit then you're just going to have to believe me. Let me tell you this: if you're planning on not co-operating then this isn't going to be very nice. Take your time but just think very carefully about the choices you're making.

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

16

INT. THAMES HOUSE. UNDERGROUND CARPARK - DAY 1. 1000

16

The green Jeep Cherokee is pulled up in the underground car park. It's positioned under bright lights.

\*  
\*

The car doors are open. Malcolm and Colin are going over it with a fine tooth comb.

\*  
\*

COLIN

What are we looking for?

\*  
\*

MALCOLM

Anything unusual. Anything incriminating. Any clues.

COLIN

(sarcastic)

Let's hope there's a document marked TOP SECRET hidden in the glove compartment.

\*  
\*  
\*  
\*

MALCOLM

There's another team going through Morgan's house right now.

\*  
\*

COLIN

(peering at roof panelling)

What about the kind of device smugglers use. Another type of hide?

\*  
\*  
\*  
\*  
\*

MALCOLM

(getting excited)

You'd access that through the electrics. How did we find that last one? Windscreen wipers on...

\*  
\*  
\*  
\*  
\*

He puts them on.

\*

MALCOLM

Gear in reverse.

\*  
\*

He does that as well.

\*

(CONTINUED)

CONTINUED:

MALCOLM  
And Radio tuned to... Magic FM.

Moves the radio dial and the sound of 'In the Air Tonight' by Phil Collins fills the garage.

Malcolm waits expectantly. Nothing. He sighs.

COLIN  
Wouldn't it just be easier to take the car apart?

And as he speaks a team of white-coated MI5 technicians arrive.

MALCOLM  
I think that's exactly what they're about to do.

Looks a bit miffed. Colin gives him sympathetic pat on the shoulder.

17 OMITTED 17 \*

18 INT. THAMES HOUSE. INTERROGATION ROOM - DAY 1. 1200 18

Adam and Danny are still in there with Morgan. Morgan seated opposite Danny. \*

Adam standing. \*

MORGAN  
This was just another job.

ADAM  
And if I've got you right, that job was simply being a courier, moving weapons from one place to another.

MORGAN  
Pretty much.

DANNY  
So you were just using those dumps as a convenient storage place for the weapons.

MORGAN  
That's right. \*

ADAM  
Guess what my next question's going to be? \*

MORGAN  
Who was I working for? \*

CONTINUED:

ADAM  
Correct.

\*  
\*

(CONTINUED)

CONTINUED: (2)

MORGAN

I mean this isn't any different here on the outside than it is on the inside. Working for Her Majesty's Government: you're on a job, you don't ask about the before or after parts. It's easier and safer. And so you don't think about it.

Adam turns to Danny.

ADAM

Did you make any sense of that?

Danny shakes his head solemnly.

ADAM

How many arms dumps have you visited recently?

MORGAN

Fascinating history those places have. Soviets built them near to British air force bases during the Cold War. We did it to them of course.

Adam stares at him really hard. Then he leans forward.

ADAM

And you were one of the guys crawling around Siberia setting them up. We know that.

Morgan face betrays a realisation that he is being too glib and must give some real information.

MORGAN

Look, if I had to hazard a guess, I'd say the terms of my employment were something to do with running an operation against elements with a terrorist structure.

DANNY

You're saying it was a black op? That you were working for the government on a deniable operation?

MORGAN

It had that feel and that's certainly where the majority of people's time and effort is being spent at the moment.

(CONTINUED)

CONTINUED: (3)

DANNY

This is really important because if it was then we need to know right away. So if I knock on the door of the JIC, Six or UKN, whoever it is, then they'll tell me what's going on.

\*

MORGAN

Not necessarily.

ADAM

I thought you said it was a government operation.

\*  
\*  
\*

MORGAN

I said that's what it felt like.

\*  
\*

ADAM

In which case someone in government must know something. Operations don't just appear from nowhere, sanctioned by whoever feels like it.

\*  
\*

MORGAN

At my end of the ladder we don't ask. I've been involved in a number of operations whose - what did my old Colonel like to call it, whose provenance was, unclear. You jump out of a plane at night with 120lbs strapped to your feet knowing that as soon as you land people are going to be trying to kill you. You don't have time to worry about who dreamt the whole thing up.

\*  
\*  
\*  
\*  
\*  
\*  
\*

ADAM

Stop.

\*

MORGAN

What?

ADAM

I've warned you already about this. You're just talking. Just talking this thing into the ground, well we're not going to get bored and go away.

\*  
\*  
\*

MORGAN

I'm telling you I'm just a private contractor.

\*  
\*

(CONTINUED)

CONTINUED: (4)

ADAM  
So who counter-signed your contract?

\*  
\*  
\*

MORGAN  
What contract?

\*  
\*

ADAM  
You're not working for charity. Somebody with your considerable expertise is being paid a lot, and I don't believe that you would be in a state of blissful ignorance about who's footing the bill.

\*  
\*  
\*  
\*  
\*  
\*

MORGAN  
That depends on the nature of the operation. The more deniable it is, the more everyone needs to be overqualified, for even the most mundane job.

\*

Adam watches him, it's a smart defence.

MORGAN  
I was just doing the heavy lifting.

\*  
\*

He smiles engagingly. Confident that he's winning this battle.

\*  
\*

19

INT. THAMES HOUSE. THE GRID - DAY 1. 1230

19

Danny and Adam and Ruth. Working out where they are.

\*

DANNY  
White Rabbit?

\*  
\*

Adam shrugs.

\*

ADAM  
Sorry... yes.

\*  
\*

Fiona comes over.

\*

FIONA  
Morgan's bank statements make interesting reading. Earns well and clearly likes to spend it. Keeps a Sunseeker gin palace in the Med and recently paid £10,000 to shoot a nearly-extinct species of bear in Poland.

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

RUTH  
That's horrible.

\*  
\*

CONTINUED:

DANNY  
Clearly our first option is to  
offer him money.

ADAM  
And if he's stupid enough to turn  
that down then we'll start with a  
little asset stripping.

DANNY  
He's a mercenary. Lets try and do a  
deal first.

On Adam's face we read that we are going into some darker  
place here. Some journey into himself.

ADAM  
He definitely knows what's going on  
so why's he not telling us? When  
we discover that, then we're on our  
way to finding out. What's in it  
for him?

RUTH  
Belief?

ADAM  
(scornful)  
Give me a break.

FIONA  
Money then.

ADAM  
Okay, let's go after that. Let's  
go for finance first. Danny, offer  
him the deal. If he doesn't take it  
get a signature anyway and we'll  
drain his accounts.

Danny heads off to prepare. Ruth is beckoned by Harry into  
his office. Fiona lingers with Adam.

FIONA  
You ok?

ADAM  
Of course. I like this stuff.

Fiona looks at Adam for a moment.

(CONTINUED)

CONTINUED: (2)

FIONA

Just remember what it's like on the other side.

He looks at her.

ADAM

I'm not likely to forget.

20

INT. HARRY'S OFFICE. THE GRID - DAY 1. 1300

20

A grabbed moment with Harry and Ruth.

RUTH

I think you should be prepared for questions on four main areas: the state of readiness of the service; your character and operational experience and most importantly the nature of the present threat and how far do we go to combat them. How far do we go in all senses.

HARRY

Is there anything we shouldn't be doing? Yes, I like that.

RUTH

How about the other candidates? Do we know who they are?

HARRY

No, of course not.

He looks at her and knows what she's thinking.

HARRY

Nor, Ruth, could I openly approve of anyone trying to find out.

RUTH

But if a list of them happened ...?

HARRY

To find its way on to my desk? Then I would have to return it to its rightful owner. Un-opened.

Ruth looks puzzled.

RUTH

Don't you want this job?

HARRY

No.

(CONTINUED)

CONTINUED:

Ruth shocked.

RUTH  
But it's as high as you can go.

HARRY  
And that's the problem. There's no  
air up there.

RUTH  
But if you don't want the job why  
bother at all?

HARRY  
Ruth, if I appear unprepared then  
nobody benefits. One has to show  
willing.

She stands. Smiles at his logic.

RUTH  
So you want me to help you not get  
the job?

HARRY  
Welcome to my world Ruth.

21 OMITTED - INCORPORATED INTO SCENE 25B 21 \*

21A INT. THAMES HOUSE. UNDERGROUND CARPARK - DAY 1 1330 21A \*

The MI5 officers are all over the jeep. Colin and Malcolm are  
looking at the contents of an evidence bag excitedly. \*

(CONTINUED)

CONTINUED:

COLIN  
Check this out.

In the bag is a tiny piece of paper.

COLIN  
Russian paper weave. Could be from  
the label of a SAM container.  
Forensics found in the back. My  
guess is this vehicle was used to  
carry it around.

One of the officers emerges from the car with the GPS system  
and hands it to Malcolm.

MALCOLM (CONT'D)  
Ah ha. A GPS receiver.  
(to Colin)  
Thought he'd have something like  
this. Let's find out exactly what  
Morgan's movements were before we  
started watching him.

22

INT. THAMES HOUSE. INTERROGATION ROOM - DAY 1. 1500

22

Just Danny and Morgan. Food is brought in. Sandwiches and  
drink.

Danny goes behind him and cuts off the plasti-cuffs that have  
been tied to his wrists.

Morgan stretches his arms. Rubs his wrists.

DANNY  
When you've got your circulation  
back, I'd like you to sign for your  
belongings.

Passes him a pen.

MORGAN  
Where's my car?

DANNY  
We're having it valeted.

Morgan looks a little uneasy. Danny smiles, he indicates the  
sandwiches.

DANNY  
Help yourself.

MORGAN  
Thanks, but I'm not hungry.

DANNY  
Something wrong?

(CONTINUED)

CONTINUED:

Morgan shakes his head and then signs the paper which Danny  
takes back from him.

\*  
\*

Then Danny studies him without saying anything. Like someone  
very relaxed who's got all the time in the world.

\*  
\*

(CONTINUED)

CONTINUED: (2)

DANNY

Look at it from my perspective: we find you next to an old Soviet arms dump that is full of new kit, in fact so new that my technical guys think Christmas **has** come early, but still **you claim that you're just the water carrier.**

\*  
\*  
\*

Morgan shrugs.

MORGAN

I've told you what I know.

DANNY

We know how much you guys get paid if a **job** like this works out, just tell us the sums and we'll match that.

\*

Morgan shakes his head.

DANNY

**We'll** make sure you're not prosecuted and that you're compensated to your full amount.

\*

He produces a deal memo out of his pocket.

MORGAN

What's that?

DANNY

**A** deal for you to sign.

\*

Morgan almost laughs.

DANNY

You don't believe me? Well as you know this is all being taped and if you still **have doubts**, we'll get in that lawyer you asked for, a witness, anyone you like.

\*

Morgan shakes his head **un**interested.

\*

DANNY

Okay. Your call. **I** know that you've done all that anti-interrogation stuff, we all know how that works, you're going to have to give us something. This is the best way of doing it.

\*

Still nothing.

DANNY

**Still not hungry?**

\*  
\*

(CONTINUED)

CONTINUED: (3)

No.

MORGAN

\*  
\*

(CONTINUED)

CONTINUED: (4)

DANNY

Just tell us the nature of your operation and this deal still stands whenever you want.

\*  
\*  
\*

MORGAN doesn't respond.

\*

DANNY

Okay, look I know you guys have a rather sniffy attitude to the Security Services because you're always the glory boys aren't you? We can't necessarily run up a hill carrying a tree trunk and score 20 out of 20 on the pop gun range, but then we always find people to do that for us.

\*

A long beat.

DANNY

But what we are capable of, is a different type of operation. In your case making sure no area of your life goes uncontaminated. Everything that you have worked to achieve we can unravel and if you don't believe me, just watch.

Danny looks at the guard and the food is taken away.

\*

23

INT. THAMES HOUSE. OBSERVATION ROOM - DAY 1. 1530

23

Adam watches Danny leave the interrogation room. Turns to door as Danny enters.

\*  
\*

DANNY

I'll get the signature to Ruth to deal with.

\*  
\*  
\*

ADAM

Good.

\*  
\*

DANNY

Morgan's being stubborn.

\*  
\*

ADAM

He's not taking any deal so we need to up the ante. Let's have a siren loop in there.

\*  
\*  
\*  
\*

Danny looks at him.

DANNY

Yeah, I'm bored of holding out carrots.

\*  
\*

(CONTINUED)

CONTINUED:

ADAM

The more we turn up the heat, the  
more effective your role becomes  
Danny.

(CONTINUED)

CONTINUED: (2)

ADAM(cont'd)

Let's put him in the stress position and have guards on him 24 hours. And then I'll give him the bad news about his money. I know exactly what he's thinking...

A pause.

ADAM

I know exactly what's going through his head.

DANNY

How come?

ADAM

Because... it's just one of the things I know.

23A

INT. THAMES HOUSE. THE GRID - DAY 1 1535

23A

SAM and RUTH by their work stations.

RUTH

The human ear is most sensitive to this exact pitch. So it drives you slowly insane and can lead to complete hearing loss.

SAM

Isn't that called torture?

Ruth blinks at first mention of the word. Then chooses to ignore it and goes over to Fiona who is working on her terminal.

RUTH

I've accessed a list of all Morgan's deposits and withdrawals.

Hands Fiona the list. She checks it.

FIONA

If he's clever he'll deposit his ill-gotten gains in small amounts...

RUTH

Exactly.

Ruth hands Fiona a list.

CONTINUED:

Fiona smiles, gets up and heads towards Forgery Suite.

\*

23B

INT. THAMES HOUSE. FORGERY SUITE - DAY 1 1540

23B

\*

Malcolm and Colin are hunched over a screen which shows navigational data.

\*  
\*

MALCOLM

\*

This is a receiver for navigation purposes. It sends preordained signals to the car's satellite navigation system and then wipes them.

\*  
\*  
\*  
\*  
\*  
\*

COLIN

\*

Or not.

\*

Fiona enters. She's holding bank statements.

\*

FIONA

\*

Small amounts of money found in Morgan's numerous bank accounts can be traced back to one large deposit. £100,000 was credited to an account belonging to Ken Johnson, one of Morgan's pseudonyms, in Saffron Walden on the 31st of last month. Any tie-up?

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

Malcolm studies screen.

\*

MALCOLM

\*

Yes! Instructions were received that day to go to Saffron Walden from...

\*  
\*  
\*  
\*

Pauses and frowns. Colin peers over his shoulder.

\*

COLIN

\*

A private bank in the City.

\*

FIONA

\*

Find out who's account that money came from.

\*  
\*  
\*

There's still a lot more to do.

\*

24

INT. THAMES HOUSE. INTERROGATION ROOM - NIGHT 1. 2000

24

A terrible dipping and wailing noise. Morgan is handcuffed so he can't block it out. Morgan is clearly tormented by the incessant noise.

\*  
\*  
\*

CONTINUED:

He knows what they're doing and that there's nothing he can do about it. Drawing on all his resources, he tries to mentally block it out.

He staggers a moment and the guard whacks him.

25 OMITTED \_ 25 \*

25A INT. THAMES HOUSE. MEETING ROOM - DAY 1. 1030 25A \*

All the team present. \*

FIONA  
We've traced the account to a subsidiary of none other than Anglo-West African Oil. \*

Greeted with silence. \*

DANNY  
An oil company? A laser designator? It doesn't add up. \*

FIONA  
The payment trail is extremely well hidden. It's clearly not part of the business strategy that's going to be announced in the Annual Report. \*

HARRY  
Those multinationals have long used people like Morgan for various protection and security services on their instillations abroad. Not for stuff like this though I grant you. But we shouldn't rule anything out. Ruth? \*

RUTH  
With Saudi Arabia's gradual decline into chaos, some people are now describing it as 'pre-revolutionary'. \*

ON THE SCREEN we watch footage of burning oil fields. Great palls of black smoke drifting across the desert. Shooting fire. Even a refinery mangled and gutted. \*

HARRY  
I'd hate to see what revolutionary looks like. \*

CONTINUED:

RUTH

The oil company's hunt for new reliable sources is at fever pitch. Anglo-West African is bidding for a pipeline contract right across the Ivory Coast. There's enough oil there to provide 30% of the world's supplies, which would bypass any reliance on the Middle East. So much so that Her Majesty's Government has offered to actually pay for most of the pipeline with tax payers money.

HARRY

How much?

RUTH

All in all... it will cost £8 billion.

DANNY

Wow.

ADAM

OK. The last thing I want to do is let on to Morgan I know who's paying him, until I have to. What we need is to get need someone high at Anglo to tell us what's going on here.

FIONA

I have a list of possible executives we might recruit.

She has in front of her a number of files, all possible recruits. Adam smiles.

HARRY

With the usual array of human weaknesses I hope. Financial, disgruntled with promotion prospects.

FIONA

I tend to prefer working on more positive aspects; ideology, faith, belief.

(CONTINUED)

CONTINUED: (2)

HARRY

Each to their own. Still, just in case those don't work, look for some of the less noble traits as well.

A beat. She nods.

HARRY

With the threat of an attack on central London, we may not have time for the leisurely new best friend approach...

Adam checks watch.

ADAM

I think Morgan will have been softened up enough. I'm going back in there.

Harry nods and meeting breaks up. Harry detains Fiona as they leave meeting room.

HARRY

Just want to say how pleased we are that you're staying with us in Five. We're very fortunate to have you.

She smiles.

FIONA

I'll need Malcolm to organise me a pool car.

HARRY

OK.  
(beat as something occurs to him)  
But Fiona, nothing too special.

26 EXT. JULIET'S OFFICE CAR PARK - DAY 2. 1000 26 \*

A smart BMW convertible is making its way out of the car park when SMASH! A rather battered old saloon pulls straight into it.

27 INT. FIONA'S CAR - DAY 2. 1001 27 \*

In the saloon, Fiona hurriedly covers up a file which contains an image of the BMW, its number plate and a photo of its driver with the name Juliet Taylor clearly marked.

28 OMITTED 28 \*

29 OMITTED 29 \*

30 OMITTED 30 \*

31 OMITTED 31 \*

32 OMITTED 32 \*

33 OMITTED 33 \*

34 EXT. JULIET'S OFFICE CAR PARK - DAY 2. 1004 34 \*

A furious woman who we will know as Juliet Taylor leaps out of her car and slams the door angrily. She inspects the damage and then makes her way towards Fiona who is just getting out of her own car. \*

Fiona is rubbing her neck slightly and doing a fantastic job of pretending to be flustered. \*

JULIET  
 What were you doing, you must have seen me coming ...

FIONA  
 I'm so sorry I didn't, I just didn't.

JULIET  
 What do you think the mirrors are for?

FIONA  
 I'm afraid I don't know the insurance company or anything, my husband looks after all that but here, I can give you this ...

Fiona reaches inside her bag. She takes out a business card.

JULIET  
 Great.

FIONA  
 My card, maybe I could call later or something? I'll put my registration number on the back. I'm so sorry...

Fiona starts to write on the back of her card which reads:

JULIET  
 Martha Rolands. MAFF. Ministry of Agriculture, Fisheries and Food. Well, here's my card and my insurers. \*

CLOSE ON THE CARD: Juliet Taylor. Anglo-West African Oil. Juliet writes on the back. \*

CONTINUED:

FIONA

Do you live nearby? I mean... will  
you be OK getting back?

\*

Juliet hands over her card and ignores Fiona's question.

JULIET

Here.

FIONA

Oh, thanks... only I live off the  
Wellington Road if that's any  
help...

JULIET

Look, you just crashed into my car,  
I want it repaired, just call me  
with the details.

\*

FIONA

Sure.

\*

Juliet gets into her car.

FIONA

Sorry!

As Juliet drives away Fiona watches.

\*

35 INT. THAMES HOUSE. THE GRID - DAY 2. 1030

35

HARRY and FIONA walking through the grid. She's carrying a  
file on Juliet Taylor.

\*

\*

FIONA

Juliet Taylor. 38 years old, lefty  
at University, classic sell-out,  
had three crashes in the last year  
which is why I thought a little car  
accident was the best and quickest  
form of introduction given our time  
restraints.

\*

\*

\*

\*

\*

\*

\*

\*

HARRY

Good. She's going to want to settle  
this in an informal way rather than  
go through the insurers. How did  
she take it?

\*

\*

\*

\*

\*

FIONA

Not very gracefully. But she'll  
still have to meet me a few more  
times if she wants to get her  
money.

\*

\*

\*

\*

\*

HARRY

Is she the right person?

\*

\*

(CONTINUED)

CONTINUED:

FIONA  
Number two to the Director of  
Finance. Best person to ask about  
dodgy cash trails and who's  
receiving them.

HARRY  
Weak spots?

Fiona takes from the file a number of letters to Trinity  
House school in Clapham.

FIONA  
Daughter called Mattie who she's  
rather desperate to get into the  
local posh school.

HARRY  
Use that but it might take time  
which we haven't got so try and  
find a more immediate Achilles  
Heel.

FIONA  
I need somewhere to meet her. Our  
own place is still a tip.

Harry thinks.

HARRY  
Having **already wrecked** one of our  
cars we'll have to be mindful of  
budget.  
(thoughtful)  
Used Sam's house recently so it  
might be somebody else's turn.

Looks over at Danny. Fiona follows his gaze.

HARRY  
You can have Danny's flat.

FIONA  
Won't he mind?

HARRY  
Nooooo. Why should he?

Fiona grins and walks over to Danny. Harry watches as Danny  
listens and then starts to expostulate in direct opposition  
to Harry's idea that he won't mind. Harry turns away and  
almost bumps into Ruth.

RUTH  
I'd like to ask about your personal  
strengths and weaknesses?

He looks at her.

(CONTINUED)

CONTINUED: (2)

HARRY

Ruth, it's not the time. Haven't you noticed that we're under pressure?

\*  
\*  
\*

But Ruth is both unmoved and unamused by this.

RUTH

Which is why this is just the right time.

\*  
\*

Harry walks into his office.

\*

35A

INT. THAMES HOUSE. HARRY'S OFFICE - CONTINUOUS

35A

Ruth follows him.

\*  
\*  
\*

RUTH

Do you think the ends always justify the means in an operation?

\*  
\*  
\*

He glances at her sharply.

\*

HARRY

I would review each case on its individual merits.

\*  
\*  
\*

RUTH

Don't you think it's better not to procrastinate on these questions, it makes you sound too much like a politician.

\*  
\*

HARRY

A politician might be what they want.

\*  
\*

RUTH

But you said you didn't want the job because you like to know exactly what's going on at ground level. Do you think you always do?

\*  
\*  
\*  
\*

HARRY

I think that my strengths are that I hold on to certain things that I feel are important and good. And no matter what the situation, I feel that these shouldn't change and I'm referring to a certain ethical dimension to our work. Something along the lines of 'we won't defeat terrorism by destroying democracy.'

RUTH

That's all very high-minded but in practice, what does that mean?

\*  
\*

CONTINUED:  
Does it mean that results aren't  
everything?

Harry is floored by this. He knows exactly where Ruth is  
going and what she is really referring to.

RUTH  
(insistent)  
There's somewhere where you draw  
the line isn't there?

HARRY  
Ruth, that's enough for now.

An uncomfortable silence.

RUTH  
I'm just enabling you to fail  
gracefully as requested.

HARRY  
And for that I shall be eternally  
grateful.

A beat.

RUTH  
Hypothetically Harry, you wouldn't  
forget about us would you? When  
you're pacing the thickly carpeted  
floor of your new office?

HARRY  
I didn't know I paced Ruth.

RUTH  
Only in a good way.

35B INT. THAMES HOUSE. THE GRID - DAY 2 1042

35B

Colin and Malcolm are working at their desks.

COLIN  
Morgan's in a bad way.

MALCOLM  
How long was the noise on for?

COLIN  
Several hours. Adam insisted.

MALCOLM  
What do you think? About what  
they're doing to him?

COLIN  
I trust Harry and Adam to make the  
right decisions.

(CONTINUED)

CONTINUED:

(beat)  
They're not doing it because they  
enjoy it.

\*  
\*  
\*

36

INT. THAMES HOUSE. OBSERVATION ROOM - DAY 2. 1045

36

Adam watches Morgan on the monitor.

Adam is unmoved. Waiting simply for the right time to go  
back in.

He gets up washing his hands in large sink. Like a surgeon  
scrubbing up.

Danny getting changed next to him.

\*

ADAM

Four years ago I was taken prisoner  
in Yemen by a group I was working  
with. I had a cover as an aid-  
worker.

\*  
\*  
\*  
\*  
\*

DANNY

How long did they hold you for?

\*  
\*

ADAM

Long enough.

\*  
\*

DANNY

And..

\*  
\*

ADAM

Did they torture me? Yes, they  
did.

\*  
\*  
\*

A pause.

\*

DANNY

And..

\*  
\*

ADAM

And nothing Danny, that's what they  
did.

\*  
\*  
\*

He's ready to go in. Bottle of water in his hand.

\*

ADAM

Have you got your bottle?

\*  
\*

Danny doesn't reply.

\*

(CONTINUED)

CONTINUED:

ADAM

We have to move up a gear. Last stage of the finances. Time to move on to the friends.

\*  
\*  
\*  
\*

37 OMITTED - INCORPORATED INTO SCENE 35A

37

\*

38 INT. THAMES HOUSE. INTERROGATION ROOM - DAY 2. 1100

38

Morgan's in a bad way. Not slept, not eaten, beaten up by the guard and severely shaken up.

Still standing where we left him. Only now there's a large stain on his trousers where he's pissed himself.

Adam comes in carrying a small bottle of water. It's hot and airless in here.

\*

ADAM

What's the target?

\*

Nothing.

ADAM

This will go on until you tell me. The physical stuff is just a sideshow. You'll get over that, this other stuff will be with you forever. We've got into your accounts, paid a visit to your bank. Thank you, by the way, for the signature.

\*

Then shows him some bank papers he's got in hand.

ANGLE ON: Morgan. We see that in the guise of adjusting his eyes to the light, he clocks the water bottle that Adam has momentarily put down on the chair.

\*  
\*

ADAM

You've been well paid recently but this morning, with our help, you donated all your savings to charity. And that includes the £200,000 odd you didn't tell the revenue about and that's sitting in your private bank account in Geneva. Maybe if you're lucky they'll name a ward after you in some god-forsaken hospital in the Sudan.

He shoves him over the other statements.

(CONTINUED)

CONTINUED:

ADAM

What do you think? That I'm bluffing or that you can always earn it back again, working for some of your old mates, all your old friends.

\*

Only Morgan's not really listening. He moves suddenly, not going for Adam but for the bottle of water.

Adam tries to grab it back but then shrugs and lets him finish it. Morgan sucks the water down and then carefully places it back on the chair.

Then goes back to standing where he was.

ADAM

In about 15 minutes you're going to seriously regret that.

MORGAN

(to himself)

Shit.

ADAM

Yes, there'll be lots of that, that's just one of the unpleasant things that'll happen.

39

INT. THAMES HOUSE. INTERROGATION ROOM - DAY 2. 1200

39

Adam has been replaced with Danny. He has another and different bottle in his hand. Cap off, hand out offering it to Morgan.

Real urgency to him now. What looks like real sympathy.

DANNY

Take this now, drink it and that last bottle won't affect you. There's an antidote in here. It'll be effective in ten minutes.

\*

\*

He holds the water tantalisingly close Morgan. A pause.

DANNY

And I'm not lying to you.

\*

Morgan looks up at him. It's clear from his face that he can already feel shit happening.

DANNY

It's up to you. Hey, look I'll throw the money in as well.

MORGAN

And if you're bullshitting me?

(CONTINUED)

CONTINUED:

DANNY

It's easy, don't tell me anything  
until you're better. What more can  
I say?

He stares up blankly. Shakes his head. He's not going for  
it.

DANNY

What is it with you? Why do you  
make your life so impossible?

He shrugs and takes back the bottle and puts the top on.

DANNY

You have about five minutes before  
it's too late. And when it is too  
late, remember this isn't our  
doing, it's yours.

40

INT. THAMES HOUSE. OBSERVATION ROOM - DAY 2. 1230

40

Danny and Adam watch Morgan on the monitor.

ANGLE ON THE SCREEN: Morgan is suddenly violently ill on the  
floor.

Danny flinches as he watches this.

\*

DANNY

Did we need to make him quite so  
sick?

\*

\*

Adam doesn't take his eyes off the screen. Forcing himself  
to go through this.

ADAM

Did he need to target a missile at  
central London? There's no  
comparison.

\*

DANNY

Why is he resisting so hard? Have  
you asked yourself that?

\*

\*

ADAM

All the time.

DANNY

He must have some very good reason  
and it doesn't seem to be money.

Adam moves to leave.

(CONTINUED)

CONTINUED:

DANNY

So what's our next step? \*

ADAM

Let's continue with friends. Then  
I'm going to get very specific  
about the laser designator. \*

DANNY

But that'll let him know that he's  
getting close to the finishing  
post. \*

ADAM

Oh I can make that seem a very long  
way away. \*

41 INT. THAMES HOUSE. THE GRID / EXT. LONDON STREET - DAY 2. 41 \*

1300  
Fiona is on the phone to Juliet Taylor who is walking down a  
busy London street talking on her mobile. Fiona has her  
files open in front of her and is looking at a Trinity House  
school brochure. (Split Screen). \*

JULIET (O.S.)

I haven't got long.

FIONA

Oh sure... sorry... I talked to my  
husband about the insurance. I've  
got all the details but he was  
worried about our no claims bonus.

JULIET (O.S.)

Well I'm not thrilled at the  
prospect of talking to my insurers  
either ... \*

FIONA

So you'd be happy if we settle in  
cash? \*

JULIET (O.S.)

That would suit me fine. \*

FIONA

Good. I was going to suggest that  
you get a quote for the repairs,  
give me a ring and I get you the  
money. \*

JULIET (O.S.)

You've got my address. Clapham  
Common Northside. You'll drop it  
round.

(CONTINUED)

CONTINUED:

FIONA

Of course. No problem. My daughter's school is just round the corner. Trinity House.

JULIET (O.S.)

Oh. Really. I want to send my little girl there but everybody keeps saying how oversubscribed it is, how impossible it is to get in.

And we see on Fiona's face that this is going a little better now.

FIONA

There are ways. As with everything. I mean, I'm on the PTA, if there's anything I can do to help...

JULIET

I'm not sure I could...

FIONA

Really, it's fine. The least I can do, given the damage I've done. \*

JULIET (O.S.)

Well, why don't I drop by your place? If that's easier...

FIONA

Yeah, I'll tidy up. \*

42     **INT. DANNY'S FLAT - DAY 2. 1400**     42

Danny's flat: being taken apart. Furniture, carpets, sports gear, everything being taken out.

Danny's flat: stripped of all his things, is being filled with a whole different set of furniture.

43     **INT. THAMES HOUSE. INTERROGATION ROOM - DAY 2. 1500**     43

Morgan is slumped on his chair.

ADAM

Okay, you get out of here, broke but in one piece. Are you listening to me because I'm here predicting your future for you. Nod if you can hear me.

He nods very slightly.

(CONTINUED)

CONTINUED:

ADAM

Now the one glimmer of light that you can see at the moment is that the people you work with, all the old boys from the army, all your friends, **you think** they'll stick with you, help you back on your feet. But what if we tamper with your military record as well, my guess is that'll make you virtually unemployable.

\*

\*

He paces for a few moments.

ADAM

Let's say that you exaggerated your success in the army? Let's say that your main claim to fame turned out to be a series of botched operations, where you were both negligent of your men and cowardly in the face of enemy fire.

\*

\*

\*

Morgan shakes his head.

MORGAN

The people I served with will know that that's a load of old bollocks.

Barely can get the words out.

ADAM

**Well** let's look at the people that you served with and who you now work with in the private security business: Guy Trevail, Phil Steele, Berry, Cooper. **All** of their companies have another very important relationship apart from the one **they have** with you.

\*

\*

\*

**He looks at Morgan and smiles. Morgan is too shattered to respond.**

\*

\*

ADAM

**And that's one they enjoy** with Her Majesty's Government. Us. Or at the moment, me.

\*

\*

He stands still. Thinking hard.

(CONTINUED)

CONTINUED: (2)

ADAM

Now, if we present **your friends** with a choice: by all means use Morgan, none better, only if you do, you'll never work on a government contract again. What do you think they're going to do? Is their loyalty going to be to the good old days? Or will it be the future of their companies, themselves, their families?

\*

MORGAN

I know who my friends are.

ADAM

They'll still be your friends, they just won't be offering you any work, not if they want to stay **solvent. You know why? Because they** won't be getting any **business** from us.

\*  
\*  
\*

Then he suddenly turns it up.

ADAM

What's in **this** for you? You haven't slept or eaten for 36 hours, your guts are shot to pieces. This isn't some exercise in the Brecon Beacons - who can stay awake longest before the hairy, Scottish Sergeant comes in and says, 'Do you know who I am?' This is **different, this is really happening** and the longer you don't tell me anything, the more I know that you're hiding something really big.

\*  
\*  
\*  
\*  
\*  
\*  
\*

**Adam leans in very close to Morgan, tilts his head up to face him.**

\*  
\*

ADAM

What's the operation? What's the target?

\*

No reply.

ADAM

If it's for the money then **the money's all gone?** So what is it for? The old days?

\*  
\*  
\*

(CONTINUED)

CONTINUED: (3)

ADAM(cont'd)

For all your colleagues who "just made it back", but who are destined to have a black strip over their eyes in one of those kiss and tell books with flames on the outside that you guys keep writing? What are you frightened of? What they'll do to you? Is that it?

\*  
\*  
\*

He's right in his face here and you know that Morgan, sick though he is, is like a coiled snake and is severely tempted to have a go at Adam and fuck the consequences.

\*

And he suddenly lashes out aiming for Adam's throat but Adam's quicker than him, catches his hand, holds it slowly and begins to twist it.

And Adam knows that finally he had got to him. He now knows what he's frightened of.

ADAM

That's it? All that martial arts, unarmed combat, Jap slapping or whatever you call it and that's all you can manage?

\*  
\*

Morgan is a formidable opponent even in his state. Both their arms locked together.

43A

INT. THAMES HOUSE. OBSERVATION ROOM - DAY 2. 1512

43A

Danny's watching and if you blink too hard - it's hard to tell the one from the other.

\*  
\*

43B

INT. THAMES HOUSE. INTERROGATION ROOM - DAY 2. 1513

43B

But we can see this stuff is where Morgan is vulnerable.

ADAM

A girly scratch at my throat, you know what we've done to the rest of your life and if you don't believe it, then wait until you get out. But before then, I know what you're thinking. Another twenty four hours, thirty six, if I can hold out for that long. I know what you've trained yourself to think about because I devised the course.

\*

The he sits.

ADAM

We know you're using a laser designator.

\*  
\*

Morgan looks up.

\*

CONTINUED:

ADAM  
Ah, that got your attention. Now tell me what the target is and when you're planning the attack or I'll make things so bad that everything that's happened to you in the last few hours will seem like a pleasant memory.

\*  
\*  
\*  
\*  
\*  
\*  
\*

44

INT. THAMES HOUSE. OBSERVATION ROOM - DAY 2. 1520

44

Through the monitor we see Morgan is back up in the stress position. Adam even more worked up, frustrated and knackered.

Adam's staring hard through the glass at Morgan. Remembering. For a moment we see Adam sat in Morgan's place. Adam is pulled out of his memory by Danny who comes into the room.

\*  
\*  
\*  
\*

ADAM  
I think that he's more frightened of what his friends will do to him than he is of us.

DANNY  
I'm not so sure about that. I think it's time we moved onto the third F.

\*  
\*  
\*

ADAM  
Family.

He looks at Danny a moment.

DANNY  
Perhaps we should have just started with this.

\*  
\*

ADAM  
I always hope we won't have to. But sometimes we have no choice, sometimes we have to behave worse than them.

\*  
\*  
\*  
\*

DANNY  
You mean we have to create the impression that we're capable of behaving worse.

\*  
\*  
\*

ADAM  
Or just behave worse. Otherwise we're not going to find out what we need to find out.

\*  
\*  
\*  
\*

ON THE MONITOR: we see the guard hovering to see if Morgan puts a foot out of line.

\*

CONTINUED:

Morgan slips out of his stress position, in the moment he does so he receives a single sharp blow from the guard. In pain, he resumes his position.

\*  
\*  
\*

DANNY

Don't you see what the danger is here?

(CONTINUED)

CONTINUED: (2)

ADAM

What that something blows up in the middle of London and we don't stop it?

DANNY

That we turn into them, the people that we're fighting. **People like Morgan.**

\*  
\*

Adam softens a moment.

ADAM

Yes, that's the danger. But at the moment I don't see any alternative. I'm going home to wash.

45

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

45

Fiona is on her way out. Harry stops her.

HARRY

**Finance and friends aren't working. I fear that when Adam moves onto family things could get pretty nasty. We need something from Juliet Taylor.**

\*  
\*  
\*  
\*  
\*

FIONA

**My new best friend.**

\*

**Harry brightens.**

\*

HARRY

**Ah, good. Get her to tell us why Anglo-West African Oil are paying Morgan and what for.**

\*  
\*  
\*

FIONA

**I'm on it.**

\*  
\*

**Harry continues across the Grid, Ruth is still there dissecting Morgan's life.**

\*

**CLOSE ON HER DESK: We see bank statements, doctor's records and airline tickets.**

\*  
\*

Harry has come over to see how she's doing.

HARRY

**I see the covert entry boys have been busy with Morgan's life.**

\*  
\*  
\*

**Referring to all the stuff.**

\*

CONTINUED:

RUTH  
Harry, is there any area that we  
don't touch?

Harry looks at her.

HARRY  
Ethics? Here?

\*  
\*

RUTH  
I'm serious. Say, to do with his  
family. Only Adam asked me to look  
into...

\*

HARRY  
This is just background, filling in  
who he is, that's all.

Ruth hands him the brown medical records file. He opens it.

\*

RUTH  
Morgan's daughter Mary, she's  
eight. She needs a liver  
transplant. They're looking for a  
donor. She has her mother's  
surname, that's why we didn't find  
it before.

\*  
\*  
\*  
\*

Harry peers at the screen.

RUTH  
And look, he calls her all the  
time.

She pulls up his phone records.

\*

RUTH  
When she was little, she had to  
spend four months in an oxygen  
tent. Poor thing.

\*  
\*  
\*

CLOSE ON: Mary, Morgan's daughter. She's fair, thin, pretty,  
gentle but frail.

RUTH  
It's quite possible that I just  
never came across this particular  
piece of information.

HARRY  
You mean you don't trust what Adam  
might do with it?

Silence.

(CONTINUED)

CONTINUED: (2)

HARRY

We don't know where this is all going.

RUTH

Though we do know that it's nothing to do with the sick daughter. You don't think she's got enough on her plate? I mean do you never draw the line on this stuff?

46

INT. DANNY'S FLAT - DAY 2. 1700

46

Danny's place has been made over to look like a family home. Children's toys on the floor etc.

Coffee is laid out on the cleared table.

Fiona's counting out the money.

FIONA

It's a bit of a squeeze but we like it here.

JULIET

Where's your little girl?

FIONA

Oh she's staying with her Granny down near Fowey this week. She's loves it there.

She pushes over the money.

FIONA

I think that's all of it. And thanks for doing this, we appreciate it.

As she does, she uncovers a Manchester University Alumni Magazine.

\*

JULIET

Were you at Manchester?

\*

FIONA

No, but my husband was, he loved it there.

JULIET

So did I, I did political science which at the time, was a sort of hot bed of radicalism. And now, funny, this is how your life changes, I find myself working for, of all things, an oil company.

(CONTINUED)

CONTINUED:

FIONA  
What are they like?

JULIET  
Good and bad. **Capitalism at work -**  
**you know how it is.** \*  
\*

She's putting away the cash into her wallet.

FIONA  
And what do you think about that?

JULIET  
A big mortgage to pay tends to  
sharpen the senses a little.

Fiona nods.

Then Juliet's phone goes. She looks at the number **on the**  
**screen.** \*  
\*

JULIET  
Sorry, I really need to take this.  
Can I use your hall?

Fiona nods.

FIONA  
Sure...

We stay with Fiona who casually extracts her own phone. Dials two digits and is able to patch into Juliet's conversation. She is quickly able to hear both Juliet and who she's talking to.

SIMON (O.S.)  
How about this afternoon? Around 3?

JULIET (O.S.)  
Should be fine. Tom's at the rugby  
and Mattie's playing with a friend.  
We'll have a couple of hours.

SIMON (O.S.)  
Where are you?

JULIET (O.S.)  
Trying to sort out this nightmare  
with the car, but I'm only five  
minutes away. Dying to see you.

This conversation has affair written all over it.

Fiona hangs up and Juliet comes back in.

(CONTINUED)

CONTINUED: (2)

JULIET  
Sorry about that, my mum. She's not been well recently.

FIONA  
Oh dear.

JULIET  
I do what I can. You know how it is.

Fiona nods sympathetically. She does.

FIONA  
Oh I was going to mention that there's a fete at Trinity School on Saturday. You should come along, meet some of the people get a sense of the place.

JULIET  
Are you sure?

FIONA  
You'd be more than welcome.

JULIET  
You know I'm kind of glad now you bumped into my car!

Fiona smiles warmly.

46A EXT. SUBURBAN STREET - DAY 2. 1720

46A

Fiona pulls up in her car on one side of the side of the street. She's watching something.

Ahead of her we see Juliet getting out of a taxi, walking up the drive of a large terraced house and going up the steps to the substantial front door.

She pauses a moment to adjust her hair. Undoes a button on her shirt.

The door is opened. A dark haired, good looking guy greets her with a kiss, they giggle and she disappears inside.

Fiona has seen all this. She smiles and drives away.

47 INT. ADAM AND FIONA'S HOUSE - DAY 2. 1900

47

Adam's showered and shaved and slept but distracted. Fiona has just got in. She's taking her coat off.

ADAM  
The three F's, everybody's vulnerable on at least one, if you look in the right place.

CONTINUED:

FIONA  
So **you're down to family now?** \*

ADAM  
**Yup.** \*

He looks up at her **to see her concern.** \*

ADAM  
What? Don't you look at me like  
that as well.

FIONA  
Like what?

(CONTINUED)

CONTINUED: (2)

ADAM

Like all of a sudden you disapprove  
of what I'm doing?

FIONA

That's not what I'm thinking at  
all. *It's just strange.* \*

ADAM

What *is*? \*

FIONA

Well right now you and I find  
ourselves virtually in the same  
place, the only difference is that  
*I haven't had to resort to using  
'family'.* \*  
\*

ADAM

The nobility of serving one's  
country.

FIONA

*Adam, when you do interrogations  
do you think about what happened to  
you?* \*  
\*  
\*  
\*

ADAM

*All the time.* \*  
\*

FIONA

*Do you think that's a good thing?* \*  
\*

ADAM

*An effective thing maybe, because I  
know how they think.* \*  
\*  
\*

FIONA

*Do you ever sympathise with him?* \*  
\*

ADAM

*We're not the same, Fiona. He's a  
traitor who will use his skills to  
kill innocent people in return for  
money.* \*  
\*  
\*  
\*  
\*

FIONA

*Where as you?* \*  
\*

ADAM

*Whereas I am treading delicately  
along the path of righteousness.* \*  
\*  
\*

FIONA

*But still... aren't there some  
things that are just wrong? Like  
torture?* \*  
\*  
\*  
\*

(CONTINUED)

CONTINUED: (3)

ADAM  
I wouldn't call this torture.

She suddenly regrets going there.

ADAM  
Fi, It's a matter of 24 hours  
before a missile strike on London.  
I wouldn't call this torture yet at  
all. But I'll let you know when we  
get there.

He stands and leaves.

47A INT. OBSERVATION ROOM - DAY 3. 0800

47A

Harry comes in. He stands for a moment watching Adam staring  
at Morgan in the interrogation room. Morgan is surrounded by  
his own vomit.

In Adam's hand is the photo of Morgan's daughter.

Adam senses Harry and turns round.

ADAM  
Harry. What do you think?

He knows that with a ruthless old pro like Harry there isn't  
a question of whether you use this sort of information - only  
how. Sure enough.

HARRY  
Potentially it's dynamite.

ADAM  
My thoughts exactly but we ...

HARRY  
... should save it until the end?

ADAM  
Until we really need it.

HARRY  
What's the worst thing we could do  
with this information? I find it  
useful sometimes to really plumb  
the depths and then pull back from  
there. Rise up.

ADAM  
Too long in the depths and you  
might not rise up again.

HARRY  
That's why you must always keep  
contact with the surface.

CONTINUED:

ADAM

Listen to us. Skirting around the issue, looking to each other for reassurance. We know what we have to do.

Adam holds Harry's stare.

ADAM

So which is it to be? Remove his daughter from the list waiting for donors. Or.

(beat)

Something more immediate.

HARRY

Put her in danger?

(beat)

Wherever that might be.

ADAM

You know what I like about you Harry is that you never say the 'Imagine if it was your daughter' stuff.

HARRY

Imaginative compassion may be a very good thing, but it's not always useful in this job.

ADAM

Stops us getting results.

They look at each other.

ADAM

The father/daughter relationship is strong.

HARRY

He idolises her.

ADAM

The hospital records indicate that he pays for all treatment. They don't have any insurance but he's taken her private.

HARRY

And the mother?

ADAM

Remarried. Other children.

(beat)

Morgan's a good father. Better than many.

(CONTINUED)

CONTINUED: (2)

Harry begins to leave the office. Turns at the door. \*

ADAM  
Who found this stuff? \*

HARRY  
Ruth. \*

ADAM  
She can't have been happy about the  
uses we might put it to. \*

HARRY  
I think she very nearly didn't  
bring it to me at all. \*

48

INT. THAMES HOUSE. INTERROGATION ROOM - DAY 3. 0900

48

Morgan is still on his knees surrounded by his own vomit. \*

He's clearly had another appalling night.

Danny is in there. Helps him on to his chair. Genuinely  
sympathetic.

MORGAN  
I just get paid, I've told you I  
don't know where the money comes  
from. \*

DANNY  
Let me give you a clue. Does the  
name Anglo-West African oil mean  
anything special to you? \*

MORGAN  
Of course I've heard of it. \*

DANNY  
Come off it, that's the company  
you're working for. You've done  
enough, we're impressed now give  
yourself a break. We found out who  
pays you, and don't forget we've  
been transferring money to all your  
favourite charities, particularly  
to Save the Children.

A pause. \*

ADAM (O.S.)  
Which, with such a sick daughter,  
must be a cause close to your  
heart. \*

Adam walks over to them. \*

(CONTINUED)

CONTINUED:

ADAM

You know how this stuff works. You know what the next stage is don't you?

Morgan looks up at him.

ADAM

Family. Do you want us to go there? Your daughter, hasn't she got enough to deal with without you dragging her into this?

Morgan knew they'd get here but it still comes as shock, the mention of the family and his daughter in particular.

ADAM

(to Morgan)

Look at him.

(gestures to Danny)

You probably think that this has been a classic good cop/bad cop routine right? But if even my colleague doesn't know how far I'll go, then how comfortable are you feeling right now?

On Morgan. Not very comfortable.

48A

EXT. OBSERVATION ROOM - DAY 3. 0905

48A

Ruth comes into the observation room and hands Adam some more papers - research materials.

ADAM

Thanks.

He takes up the papers and she heads out of the room. As she leaves. Adam, with out looking up.

ADAM

I know it seems wrong.

Ruth stops and turns to him.

RUTH

Just don't try and justify it what we're doing by quoting some old general from the war or Churchill or somebody.

ADAM

I won't. You're right, these have to be our decisions. Our values.

Ruth turns and walks out.

48B

EXT. EMBANKMENT - DAY 3. 0920

48B \*

Harry and Danny are sat on a bench talking. \*

DANNY  
You know I'm not speaking to you  
formally Harry. \*

HARRY  
I realise that. Your sudden desire  
to take in the view was a bit of a  
give away. \*

DANNY  
I'm just pointing out that Adam's  
background ... \*

HARRY  
His experiences in the Middle East? \*

DANNY  
Yes. Make me ... I don't know ...  
make me worried about ... \*

HARRY  
How far he'll go? \*

DANNY  
Not so much that as the fact that  
he loses himself in this and it's  
like he's ... paying Morgan back  
for what happened to him. \*

HARRY  
Do you think it's effective? \*

DANNY  
I don't know. We're not out of the  
woods yet. \*

HARRY  
We're certainly not and if I felt  
that we weren't progressing then  
I'd pull him off straight away. \*

DANNY  
I don't want you or him to think  
that I'm going behind his back. \*

HARRY  
We've worked together too long for  
that. And of course when there's  
so much urgency we can't have the  
checks and balances that normally  
would ... \*

He laughs. \*

(CONTINUED)

CONTINUED:

HARRY  
Hamper our progress. We have to use more a more informal method. Is there anything specific you need me to do? That will help.

DANNY  
I suppose it's the daughter I feel most uneasy about. And if it was possible I'd like you to call that one, whatever it might be, before we directly involve the daughter.

HARRY  
Okay.

48C

INT. OBSERVATION ROOM - DAY 3. 0925

48C

Adam in the observation room with Harry.

ADAM  
I don't have a problem with that. I was simply trying to keep you ... above it all. What was that stuff you said to me about deniability?

HARRY  
You're right I did say that. But I'm happy to take my share of the responsibility. So I suppose now I'm saying something different.

Adam fixes him.

ADAM  
You won't suddenly weaken will you Harry?

HARRY  
I've never been known to.

49

INT. THAMES HOUSE. THE GRID - DAY 3. 0930

49

There's an atmosphere of near-panic and a real sense of time running out. Ruth in urgent consultation with Malcolm and Colin. Harry and Adam are with Fiona.

ADAM  
Fi, you have to close on her. We're out of time here and that bastard's still holding out.

FIONA  
OK. I can't appeal to Juliet's lefty past. There's no ethical dimension to her life, it's all designer brands and getting little Mattie into the best school.

(CONTINUED)

CONTINUED:

HARRY

From Pravda to Prada in ten easy  
steps. They're the worst.

FIONA

But there is this: Juliet's having  
an affair.

Adam is now highly agitated, almost over-wrought.

\*  
\*  
\*  
\*

(CONTINUED)

CONTINUED: (2)

ADAM  
Brilliant. Use it. Blackmail her.  
She tells us who Morgan's working  
with or we tell her husband.

\*  
\*  
\*  
\*

HARRY  
How did you get this?

\*  
\*

FIONA  
I listened to a conversation she  
had with her lover. And of course  
I followed her.

\*  
\*  
\*

She hands Harry a piece of paper.

FIONA  
She went to this address where she  
was met by a rather handsome  
stranger. Simon Carr. One hour  
and forty minutes later she came  
out of the house and dutifully went  
to collect her two children before  
going home to her husband.

HARRY  
Blackmail may not be healthy for a  
long term relationship with a  
source but it can be ... highly  
effective in the short term.

FIONA  
We all have to do things we rather  
wouldn't. Isn't that our cross?

HARRY  
Well, it's certainly today's cross.

50

INT. JULIET'S OFFICE. FOYER - DAY 3. 1000

50

\*

Juliet comes down some stairs into the lobby where Fiona is  
waiting.

\*  
\*

JULIET  
What's so urgent? A matter of life  
and death is a little hysterical  
isn't it? I don't appreciate being  
bossed around like this.

FIONA  
You know we were talking about the  
way companies do good things and  
bad things?

\*

JULIET  
Yes...

CONTINUED:

FIONA

Well, some of the people I work with think that **this company is doing business with some individuals it should probably leave well alone.**

\*  
\*  
\*  
\*

JULIET

**What is this? Quiz night?** My company, what do you mean? What's that got to do with you? We're nothing to do with agriculture. Or fish for that matter.

\*

FIONA

No. Neither am I. You see that's just a front. I do work for other Government departments as well.

JULIET

Such as...

FIONA

The security services.

The truth of their relationship slowly dawns on her.

JULIET

**You conniving bitch. Is this what this whole thing has been about?**

\*  
\*

But Fiona hasn't the time or the interest to go there.

FIONA

**Anglo-West African Oil is employing someone called Robert Morgan. And I want you to find out what he's doing for you.**

\*  
\*  
\*  
\*

Juliet looks at the piece of paper. Then hard at her.

JULIET

I can't possibly get access to information like that.

FIONA

I think you probably can.

JULIET

What do you mean? Why would they talk to me? You have no idea how my organisation works. **Do you know how well connected Anglo-West African is with government?** And besides, what gives you the right to demand this...

\*  
\*  
\*  
\*

(CONTINUED)

CONTINUED: (2)

FIONA

Juliet I wanted this to be amicable and friendly but that's not how it's turned out. I strongly suggest you help us, and then everything will be forgotten.

JULIET

Absolutely not, why should I? Forgotten, what are you talking about? Some of us have some principles that don't include spying on our own companies. I mean how do you sleep at night?

FIONA

Not as well as you, particularly after your long afternoons with your 'friend' Simon. Or maybe your principles include **screwing around behind your husband's back?**

\*  
\*

A beat.

FIONA

I **want the information and I want it** this afternoon.

\*  
\*

**A glint of steel there: speak softly and carry a large stick.**

\*

51 **INT. THAMES HOUSE. OBSERVATION ROOM - DAY 3. 1045**

51

Morgan is right on the edge of collapse. Danny and Adam watching on the monitor

DANNY

Let me do this.

ADAM

No, let's both go.

DANNY

Okay.

And they both move off.

52 **INT. THAMES HOUSE. INTERROGATION ROOM - DAY 3. 1100**

52

Now both Danny and Adam.

ADAM

**Tell me.**

\*  
\*

MORGAN

**I never betray my team.**

\*  
\*

(CONTINUED)

CONTINUED:

ADAM  
You will.

\*  
\*

Indicating Adam.

DANNY  
We'll make sure that there's no  
fallout from the people you work  
with.

\*

MORGAN  
How will you do that?

DANNY  
By making it look like we  
discovered all this another way.

Morgan takes a deep breath. Looks at Adam.

\*

MORGAN  
You know about this shit don't you?

\*

ADAM  
What do you mean?

\*  
\*

MORGAN  
I mean you know. Not just from  
training. You've had this done to  
you.

\*  
\*  
\*  
\*

ADAM  
A lot worse.

\*  
\*

MORGAN  
I thought so.

\*  
\*

ADAM  
The target.

\*  
\*

But Morgan's silent again. Adam can't believe this. Quiet  
despair creeping in at the sense that he's failed.

\*  
\*

ADAM  
And I'm prepared to go there again  
to show you what it's like.

\*  
\*  
\*

53 OMITTED INCORPORATED INTO SCENE 60

53 \*

54 INT. CAR - DAY 3. 1300

54 \*

Juliet and Fiona.

\*

JULIET  
Robert Morgan is employed by Anglo-  
West African Oil.

\*  
\*  
\*

CONTINUED:

FIONA

That much we know. That's why  
you're in the awkward position that  
you are.

JULIET

He's paid by a department called  
External Development who are just  
being used to look into any  
opposition to our plans for  
strategic growth.

FIONA

You mean things like the pipeline  
contract. Opposition within African  
countries?

JULIET

Eventually. But also...

Fiona suddenly clicks.

FIONA

Rivals for the contract. That's it  
isn't it?

JULIET

I don't know any more than that.

Fiona sighs and takes out her mobile.

FIONA

020 7627...

JULIET

Wait! Who are you calling?

FIONA

Your home. I've got tapes as well.  
If your husband sees how much more  
you enjoy yourself with your  
afternoon lover than...

On Juliet. Fiona dialing again.

JULIET

OK. External Development is mostly  
concerned with our rivals over the  
African pipeline contract - OPC -  
the Oil and Petroleum Corporation.

Fiona stops dialing.

JULIET

All I know is that something major  
is planned for them. Something that  
will remove them as a player.

(CONTINUED)

CONTINUED: (2)

Fiona starts dialing again.

\*

JULIET

\*

(alarmed)

\*

What are you doing? Please I've told you everything.

\*

FIONA

\*

I'm not phoning your husband.

\*

(beat)

\*

I'm phoning mine.

\*

JULIET

\*

You people do this together?

\*

FIONA

\*

(into phone)

\*

I've got the target.

\*

55

INT. THAMES HOUSE. HARRY'S OFFICE - DAY 3. 1400

55

Harry, Danny, Adam and Fiona.

HARRY

Anglo-West African are using Morgan and his team to guide a missile onto the headquarters of their biggest rivals?

\*

\*

\*

\*

FIONA

\*

But make it look like a terrorist attack.

\*

\*

DANNY

\*

Where is the missile coming from?

\*

FIONA

\*

That we don't know.

\*

HARRY

Clear the building. At least we can minimise civilian casualties.

\*

\*

ADAM

\*

But we'll look as unstable as Saudi Arabia if bombs start raining down on our capital. We've got to find that designator.

\*

\*

\*

\*

(beat)

\*

OK. The Oil and Petroleum Corporation's Headquarters are on the Embankment...

\*

\*

\*

HARRY

\*

What are you going to do?

\*

(CONTINUED)

CONTINUED:

ADAM  
Take Morgan for a ride down the river. Danny? I need you to do something for me fast.

\*  
\*  
\*  
\*

He looks at his watch.

ADAM  
You're gonna pick up somebody who's going to take a short tour of an oil company headquarters.

\*  
\*  
\*

DANNY  
(MORE)  
It had better not be who I think it is.

\*

ADAM  
You know who it is.

\*  
\*

56 EXT. RIVER POLICE BOAT. - DAY 3. 1630

56

Adam and Harry cling onto the back of a twin-engined 300 hp police patrol boat that powers down the Tideway towards the far embankment.

Morgan sits in the stern of the boat with them.

57 OMITTED

57

58 OMITTED

58

\*

59 EXT. BEACH EMBANKMENT - DAY 3. 1650

59

\*

Morgan is dragged out of the boat. They're met by a couple of policemen.

\*  
\*

Morgan can barely walk but Adam helps him. They've tidied him up some.

\*

ADAM  
Where's the laser designator and the rest of your team?

\*  
\*  
\*

Morgan still silent. Adam looks up at Harry for him to approve what he's about to do. Harry fixes his look for a moment.

\*  
\*  
\*

Then gives him the nod. Go for it.

\*

Adam takes some binoculars out of a case. Scans the building opposite.

He walks up to Morgan.

ADAM  
A laser beam is targeting a bomb onto that building just as you planned.

\*  
\*  
\*

ADAM(cont'd)

CONTINUED:

So why don't you take a look at  
where that bomb is going to land  
when your mission is successful.

\*  
\*  
\*

He hands him the binoculars

MORGAN'S POV: his hand is shaking as he adjusts the focus  
onto the building.

And what he sees is that on top of the helicopter landing  
pad, beside the small orange wind sock there are two figures -  
one male tall, dark, the other slight, female, fair.

\*  
\*

ANGLE ON: Morgan's face. The blank look of defeat.

CLOSER NOW: because there walking close beside Danny is his  
daughter, Mary.

ADAM

We told your daughter that this was  
a special sight seeing trip you'd  
organised for her, to apologise for  
not being in contact recently. She  
thinks she's going to meet you up  
there.

\*  
\*  
\*

ANGLE ON: Morgan's face. Adam lets Morgan watch this for a  
moment. He crackles the radio in his hand, looks at Danny  
and then back at Morgan.

\*  
\*  
\*

ADAM

Where's the designator?

\*  
\*

MORGAN

I'll need a new identity. For me  
and my family. Can you guarantee  
my safety?

\*  
\*  
\*  
\*

Adam looks at him for a moment then begins to speak into his  
radio.

\*  
\*

ADAM

(into radio)

Danny. Leave her. Leave the girl  
and get out of there.

\*  
\*  
\*  
\*

We see Danny knee down to the girl for a moment and then  
stand and start to walk away. In a split second, Morgan  
speaks.

\*  
\*  
\*

MORGAN

It's half a mile downstream.  
Attached to the Embankment wall  
just before Waterloo Bridge.

\*  
\*  
\*  
\*

Adam exhales. Gets on mobile. Looks up at Harry who nods and  
walks away.

\*  
\*

(CONTINUED)

CONTINUED: (2)

ADAM  
And your team with the launcher?

\*  
\*

Morgan hesitates.

\*

ADAM  
She's still up there.

\*  
\*

MORGAN  
Crystal Palace. The park. Rock  
Hill's entrance. Now get her out of  
there. Please.

\*  
\*  
\*

Adam pulls out his radio.

ADAM  
Danny, you can bring her down now.

\*

MORGAN  
You know I'm a dead man, wherever I  
go they'll find me.

\*  
\*  
\*

Adam looks at him.

\*

CONTINUED: (3)

MORGAN

That's what it does to you, doesn't it?

Adam stops and looks around.

ADAM

What?

MORGAN

The realisation that there is no depth to which you wouldn't sink. Because of what's happened to you before. And you'll always carry it with you. You just wait - when they kick you out, you'll be like me. Out on the open market and there'll be people who'd pay a lot to employ an operator like you.

Adam turns.

ADAM

What, are you going to put in a good word for me? I serve my country and not the highest bidder. You remember what that was like? Don't try and dignify what you do with all that stuff about private contractors. Call it by it's real name: you're a mercenary.

On Morgan. Silenced.

60

INT. THAMES HOUSE. BOARD ROOM - DAY 3. 1200

60

Harry's job interview. We never see the panel from the front. Just the backs of a row of men, and one woman, five in all with Harry facing them. One member in particular is giving him a grilling.

VOICE

Is there anything you don't do? I mean does the present climate put anything off limits? Or does the means always justify the end?

HARRY

I certainly believe that as chief of an organisation you can't be involved in every decision, but you can set the tone for what is and isn't acceptable.

CONTINUED:

VOICE

And on what isn't, is there a line  
that you don't cross?

(MORE)  
HARRY

Definitely. What was it Patton  
said? Something about being  
permitted to walk with the devil to  
enable you to cross the bridge?  
But the end can never justify the  
means entirely. You have to be  
smarter than that, otherwise what  
is it that we're fighting for?

Again we see the interviewers from behind.

FEMALE VOICE

You spoke about your job as one of  
defending democracy from all sides.  
Apart from the obvious ones - what  
other threats were you thinking of?

HARRY

It's too easy to always look  
abroad, to think that's where the  
main danger is coming from.  
Sadistic foreigners loaded down  
with bombs taking revenge. Often  
need to look closer to home.

VOICE

Give me a for instance?

HARRY

I believe that corporate access to  
the higher reaches of government is  
far too easy and that a great deal  
of foreign policy can be traced  
back straight to the board rooms of  
our large multi-nationals.

VOICE

But hasn't this always been the  
way? And surely these are just  
theoretical threats?

HARRY

No, they are not just theoretical  
threats.

CONTINUED: (2)

HARRY(cont'd)

These people, like all those  
fictional foreign baddies we fill  
our newspapers with, will stop at  
nothing to get their way.

This is greeted with silence.

HARRY

It's difficult finding your own  
limits with those sorts of people.  
You have to resist behaving like  
them. It's not always easy.

61

INT. ADAM AND FIONA'S HOUSE - DAY 3. 1900

61

Adam and Fiona at the kitchen table.

FIONA

You used the daughter.

ADAM

I had no choice.

She puts her hand over his.

FIONA

I'm sorry you had to do that.

ADAM

So am I.

FIONA

Now I need your undivided  
attention, for a few minutes Mr  
Carter.

ADAM

I'm yours.

She pulls over some colour charts on the table.

FIONA

I was thinking about this for the  
bedroom.

(CONTINUED)

CONTINUED:

She's points out a blue. Then another. \*

ADAM

Cobalt or azure? They look the same to me. \*

FIONA

Well they're not. \*

He flick through another guide. \*

ADAM

Well here's another cobalt, but it's a different one. How do I know... There must be book that tells you what colour cobalt blue really is. Gives you a definitive colour if you like. \*

Fiona looks at him.

FIONA

Adam, you're taking this truth thing a bit far. Stop being so literal-minded. And stop asking questions. This is home. Real life. This is a paint book, that's cobalt blue there, because it says so. \*

She refers to another chart.

FIONA

(impatient)

And the paint people make the names up, look here's Harry Lime, Moody Blue, Mr Black. \*

ADAM

I mean I'll take their word for it, but how do we know what will arrive in the tin? It might end up being Battleship Grey for all we know ... there has to be a viable standard, a benchmark so everybody knows what they're doing. \*

She packs up the books.

(CONTINUED)

CONTINUED: (2)

FIONA

I think we could probably leave the paint for a while, don't you?

ADAM

You see I can't really decide because I can't really tell.

She reaches over and holds his hand.

FIONA

I know. I can see that. I'm sorry. Come on. Let's go have a drink somewhere. I feel like we need to be surrounded by people we don't know.

62 OMITTED 62 \*

63 INT. THAMES HOUSE. HARRY'S OFFICE - DAY 3. 2000 63 \*

Ruth is at her desk, getting ready to go out. Coat and lipstick. She is watching a news report on the monitors. \*

NEWSREADER \*

And in business news today, Anglo West African Oil has taken a huge hit as its share price tumbled by 40 per cent. The London stock market is predicting further falls in the next few days following news that the company has been unsuccessful in its bid for a significant pipeline contract across the Ivory Coast. Trading in New York reflects a similar crisis in the company's share price. The company's Managing Director resigned today with immediate effect and the board are locked in what have been described by inside sources as 'crisis talks' to appoint an interim replacement. Other financial news, two leading supermarkets have confirmed that they are in merger talks after weeks of speculation... \*

Harry has joined Ruth watching the report. \*

HARRY \*

You see? Wrongs righted, evil doers brought to heel, miracles performed. Is there no end to our goodness Ruth? \*

Harry puts a letter down on Ruth's desk. \*

CONTINUED:

HARRY

I got down to the final two and  
then they parachuted a late  
contender into the job.

\*  
\*  
\*

RUTH

But that's good isn't it? That's  
what you wanted.

\*  
\*

HARRY

Yes but it's still annoying when  
the best man for the job is passed  
over.

(beat)

For a politician. It seems you were  
right, Ruth.

\*  
\*  
\*  
\*  
\*  
\*

RUTH

Yes. But I'm pleased.

\*  
\*

Danny comes across.

\*

DANNY

(smiling)

Well I'm not. There's a scratch on  
the floor of my flat. It seems the  
removal men weren't careful enough  
after Fiona 'moved out'.

\*  
\*  
\*  
\*  
\*  
\*

HARRY

You see, my point exactly. If I  
was DG I wouldn't be involved with  
any of these really important  
issues.

\*  
\*

(CONTINUED)

CONTINUED: (2)

Ruth laughs.

HARRY

Well, lets bring the removal men in  
and set Adam on them. He'll get to  
the bottom of it if anyone will.  
Off out are we Ruth?

RUTH

Yes. I'm only five days late. And  
if anything happens between here  
and the pods, please don't tell me.

He watches her go.

HARRY

Ruth... ?

RUTH

I'm not listening.

She walks out and Harry smiles.

**END OF EPISODE**

(MORE)