



Seri es Two

Epi sode One

By

Davi d Wol stencroft

BURN IN ON:

AN LCD CLOCK COUNTS DOWN... - DAY 1. 1500

In between each digit we flash to our main characters - frozen in the moment. 5... 4... 3... 2... 1... Zero.

The screen is aflame as we witness the total destruction of a street. Concrete, glass, atomised timbers. An inferno.

We move to SLOW MOTION. No living thing could survive.

MAIN TITLES

INT. THAMES HOUSE. THE GRID - DAY 1. 1501

DANNY and ZOE sit with their heads in their hands. An alarm sounds - wailing, almost mournful. Like the internalised grief of our heroes sitting before us.

DANNY and ZOE start, it's a blast of adrenaline and very very loud... They look at each other-fear. An OFFICER runs across towards them -

DANNY

That what I think it is?

ZOE

Sounds like it.

MALCOLM (replacing phone)

That was security. It's a coded warning. We'll have to evacuate the floor.

OFFICER

It's on the wires. There's been an explosion, IED. South London.

DANNY

I know! And it's North London -

OFFICER

Wandsworth. Grid reference... MT two zero five one

...

OFFICER reads off his notes.

DANNY

No, no, no, I was just on the bloody phone to him, it's-

(beat)

What the hell's going on?

OFFICER

Like I said. Explosion, South London.

MALCOLM

Can I ask you all please to move to the exits -  
sorry but it's regulations--

ZOE (to Danny)

Danny. Use my mobile.

ZOE and DANNY run towards the pods, dialling -

MALCOLM

Walk, don't run!

DANNY

It's ringing, it's bloody ringing.

EXT. OUTSIDE TOM'S HOUSE - DAY 1. 1502

Fire crews, ambulances, police vans, activity... and the house. Still standing. You will rightly wonder what the hell is going on. We will get back to you if that's okay. We hear the chirp of a mobile phone. Camera seeks out and finds TOM amongst a crowd of police with cutting equipment-

TOM (answering phone)

Danny. I'm okay. I'll have to talk later.

DANNY V.O.

Tom? Tom-what's-

TOM ends the call and reverts his attention to the police cutters who have removed the lock from the door. They heave it open to find ELLIE and MAISIE standing there.

MAISIE in earmuffs, clutching her bagpuss cloth cat.

A moment. Sorrow. Guilt. Relief. Anger. But mostly, right now - love. They move slowly to each other.

ELLIE

What happened-?

TOM holds them, moves them away from the danger.

POLICEMAN

Safe distance please-nice and easy. Alright, disposal, where's disposal? I want this place clear!

A bomb disposal team enter the house.

INT. THAMES HOUSE - FIRE ESCAPE STAIRS - DAY 1. 1508

As columns of people descend - DANNY and ZOE. ZOE now on her mobile. HARRY pushing past from above to catch up with them -

DANNY

Look I spoke to him, he's alive - but that's it,  
that's all I know.

ZOE

Well he's not answering now.

HARRY arrives, impatient.

DANNY

Tom's okay-

HARRY

What about the South London blast?

DANNY

Looks like C4 plastic.

HARRY

Target area?

DANNY

Residential street, Wandsworth.

ZOE

Who lives down there?

HARRY's pager buzzes. As he reads it... Fear.

HARRY

The Secretary of State for Northern Ireland.

EXT. STREET OUTSIDE TOM'S HOUSE - DAY 1. 1516

ELLIE and MAISIE sit on the kerb, comforted by TOM. Crowds of bomb disposal personnel are running around.

TOM

Give them some space!

DISPOSAL GUY

We're all clear sir. The detonator failed to  
ignite the explosive.

(beat)

Thought you'd want to know.

Tom nods, waves him off. His phone rings. Diverts-

TOM (at the phone)  
Go away.

ELLIE  
Failed, Tom?

TOM  
Thirty six percent of all detonators fail on  
improvised explosive devices. Sometimes the  
detonator goes off on its own. Sometimes nothing  
happens.

ELLIE  
Well that's very reassuring isn't it-

TOM's phone goes again. TOM rejects call, forcefully.

MAISIE  
What's going on?

TOM  
We're all just going to go to the doctor's for a  
checkup.

MAISIE  
But I'm fine.

ELLIE  
Tom, I need to get away from here-

TOM  
They're just getting an overnight bag for you-from  
upstairs-

ELLIE  
I need to get away from here NOW.

TOM's phone goes off again.

ELLIE  
Will you just answer the bloody phone!

MAISIE  
Mummy!

TOM (answering)  
We're alive, alright?

EXT. OUTSIDE THAMES HOUSE - DAY 1. 1517

DANNY is on the phone to TOM-

DANNY

I know you're alive, are you okay?

INTERCUT CONVERSATION:

TOM

Yeah. Thanks to McCann's shoddy workmanship. He clearly can't build a detonator.

DANNY

You're wrong. A carbomb just killed Michael Purefoy at home. They think his kids were with him.

On TOM as he absorbs this. The POLICEMAN walks over-

POLICEMAN

The car's just over here sir.

TOM

WE KNOW.

(into the phone)

Stay on the line.

(to Ellie)

Stay close to me, okay?

ELLIE takes MAISIE in her arms. We move with them past the chaos, the aftermath, the onlookers...

DANNY

It's carnage, Tom. House was destroyed. No warning.

TOM

How do we know it's McCann?

DANNY.

Because his group just claimed responsibility. They're rebranding themselves the War for Irish Unity.

TOM(into phone)

Recommend they double anti-terror units on close protection duty. Everyone on the blue list, not just Cabinet members. Get Zoe and a full team bringing the shutters down - liaise with customs at the ports - fence them in and hunt them down.

DANNY

Are you coming in?

TOM

I'm staying with my family. I'll be on my phone

and pager.

A Lexus pulls up. ELLIE and MAISIE get in, helped by the policeman. TOM gets in and slams the door -

INT. THAMES HOUSE. THE GRID - DAY 1. 1525

A young and trendy CIVIL SERVANT (female) enters through the pods, with an even younger assistant. DANNY and ZOE on the phones. It's mayhem here. Another OFFICER (TWO) walks towards DANNY and ZOE with a plastic bag.

OFFICER TWO  
Special Branch -

DANNY  
Not now!

DANNY waves him away. ZOE takes pity, and he tries again.

OFFICER TWO  
- just delivered these, they were found in a  
forgery raid near Heathrow this morning. Sorry, I  
know you're busy and everything -

ZOE sees through the clear plastic that they are three UK passports. She shoots him an apologetic look -

ZOE  
Run the headshots through airport security feeds,  
see if face-matching throws up anything.

OFFICER TWO  
Then what?

ZOE  
Then put them on the pile.

She nods at the pile of papers in her in-tray-manages a smile as we hear a heated dressing-down in HARRY'S office-

HARRY O.S.  
We are not the ones to blame for this security  
breach!

INT. THAMES HOUSE. HARRY'S OFFICE - DAY 1. 1526

-as he confronts the CIVIL SERVANT.

CIVIL SERVANT  
Balls. You wanted the lead in counter terror in  
this country. You got it. And now you're trying to

pass the red hot turd.

HARRY

We have been wrestling with a number of very serious threats -

CIVIL SERVANT

Dunno if you're aware of this Harry but a Senior Cabinet Minister and his two daughters just got blown to smithereens in their bloody kitchen!

(beat)

He was supposed to be under twenty four hour protection-! Him of all people!

HARRY

That's Special Branch's responsiblity.

CIVIL SERVANT

Everything flows from you and you know it.

HARRY looms over her now - it's threatening as hell -

HARRY

We are doing everything we can.

INT. MI5 LEXUS - DAY 1. 1527

As TOM, ELLIE and MAISIE are driven.

TOM

And then after the doctors, I thought maybe we could have a milkshake.

MAISIE

Can we?

TOM's phone again. Ringing.

ELLIE is very controlled, very quiet. The Driver turns round- obviously to see if she's okay. To her it's very invasive, almost unsettling.

MAISIE

Who is it, Tom?

TOM answers.

MCCANN'S VOICE

Mr. Crockett.

TOM's eyes react - he's trying to keep this from ELLIE. But she sees. MAISIE is a little put out but ELLIE senses the

tension in TOM and cuddles MAISIE towards her.

MCCANN'S VOICE  
Davy?

TOM(into phone)  
I'm here.

MCCANN'S VOICE  
So you are. Side-stepped their little surprise  
then? Glad to hear it.

INT. MULTISTOREY CAR PARK - DAY 1. 1528

PATRICK MCCANN, Irish terrorist. Sweating. Looking hounded.

TOM V.O. (soft)  
Where are you?

Eyes look at MCCANN. He's distracted, pacing quickly.

MCCANN  
Tell you the truth I'm in a little spot of bother.  
Wondered if you could help me out.

TOM V.O.  
You want me to do you a favour.

MCCANN'S VOICE  
I want to come work for you.

INT. MI5 LEXUS - DAY 1. 1529

As TOM leans into the window to keep the conversation quiet  
and away from ELLIE.

TOM  
Is this a defection?

MCCANN'S VOICE  
You could say that.

TOM  
I don't believe you.

MCCANN'S VOICE  
A little bird's told someone about our chats,  
Davy. I need out. Before someone retires me  
permanently.  
(beat)  
If you think you've had a bad morning, Davy, it's  
about to get a hell of a lot worse.

TOM

I need more than that.

MCCANN'S VOICE

My Branch Chief's looking to do more than change the logo, Davy, he's got big plans and things are gonna get nasty pretty quickly. The War for Irish Unity's first National campaign. Suffice to say it just started.

TOM

And you've had a change of heart.

MCCANN'S VOICE

Terror game's changed. I'm telling you. It's scary. Particularly right now, Davy, I must admit. At this present moment my sphincter is tightening at an alarming rate. I warned you about the laptop didn't I? Use me and you can stop this now.

INT. MULTI-STOREY CARPARK - DAY 1. 1530

MCCANN is standing by the lift.

TOM V.O.

Let me send someone.

MCCANN

Is that a yes?

TOM V.O.

Tell me your location.

MCCANN

IS THAT A YES?

TOM V.O.

Yes...

But MCCANN's not listening - the lift doors open. We don't see who it is. But MCCANN is frozen with terror.

INT. THAMES HOUSE. MEETING ROOM - DAY 1. 1539

DANNY, ZOE, HARRY, MALCOLM.

HARRY

The laptop was a diversion. McCann's group had presumed that Tom would bring it back here -

DANNY

Lobby security scans would pick it up immediately.

HARRY  
Precisely.

ZOE  
Alarms going off. Bomb disposal called. They even  
threw in a coded warning. Complete chaos.

HARRY  
They wanted all resources pointed here.

DANNY  
Meanwhile their unit moves into position.

Silence. Thoughts. HARRY is paged.

DANNY  
McCann warned Tom about the laptop. He called to  
warn him about the C4.

ZOE  
The explosion that killed Michael Purefoy was  
synchronous with the timer on the laptop. Why warn  
him if he was looking to cause disruption?

DANNY  
...I don't know.

HARRY  
I do. It was a sweetener. McCann just agreed to a  
defection.

ZOE  
Is he here?

HARRY  
We're fetching him now.  
(ice)  
Keep him away from me.

INT. MULTI-STOREY CARPARK - DAY 1. 1553

Two MI5 HARD MEN emerge from a STAIRWELL with earpieces, etc.  
No MCCANN. One of the hard men talks discreetly into a  
microphone - a THUD-THUD-THUD can be heard-

MI5 HARD MAN  
No sign.  
(listens)  
Wait.

The two men turn a corner to find the LIFT AREA. A man's bare  
foot can be seen projecting out from the lift. The lift is  
CLOSING ON THE FOOT - THUD-THUD-THUD. They approach, tense -

The two men rush in to find the battered corpse of PATRICK MCCANN splayed across the floor of the lift. He has been shot in the forehead. One of the men notices a small label tied to MCCANN's naked foot. Bloodstained, it reads "PROPERTY OF MI5".

INT. THAMES HOUSE. THE GRID/HARRY'S OFFICE - DAY 1. 1602

HARRY walks with ZOE and DANNY towards HARRY's Office.

HARRY

Executed for collaboration. Oh the irony.

ZOE

Saving Tom's life to try and save his own.

DANNY

He didn't save anyone. Tom was lucky, that's all.  
The bomb didn't go off and he was just lucky.

HARRY

I told you McCann was not to be trusted. And I was right.  
(beat)

If he was attempting to defect then we must regrettably take what he told Tom to be the truth.  
We cannot presume this attack is anything but the beginning.

The OFFICER races across -

OFFICER

Urgent incident report sir, but I don't have clearance to read it - it's on screen for you now.

HARRY dives to his monitor. Reads swiftly. The OFFICER departs. HARRY sits. To DANNY and ZOE-

HARRY

Another explosion. Longcross. Get Tom back here.  
Now.

DANNY

Did you say - ?

ZOE (to Danny)

What the bloody hell's going on?

DANNY

As in the military base?

HARRY (picks up phone)  
Chief of Defence Staff.

DANNY and ZOE exit into the Grid - as they do, they both clock SAM as she enters through the pods. ZOE heads off to meet her. DANNY just stays a moment to... appreciate her.

INT. THAMES HOUSE. THE GRID/PODS - DAY 1. 1603

SAM BUXTON, our new entrant, cuts a rather striking contrast to the sleek, sheer chrome of the Grid - dressed as she is in a luminous pink Top Shop top and slightly-too-sexy skirt. She's 23. Bright, confident ... and now totally nervous as she takes in the maelstrom of the Grid-

SAM (to herself)  
Oh my God.

ZOE arrives.

ZOE  
Are you Sam?  
(Sam nods)  
Right. I need you. This way.

SAM follows. ZOE hands SAM a clipboard.

ZOE  
You're late.

SAM  
Someone was s'posed to meet me downstairs but they never came-

ZOE  
Bit busy at the moment.

SAM  
It's alright, I was trying to get the security guard's home address and passport number, you know, like in training-

ZOE (blunt)  
Go down to Registry and pull up these vetting files on Longcross staff. Some will be dead, others just injured. Dead on one side, injured on the other. We need to cross-check their vetting histories... Prioritise the living, please.

Off SAM's reaction -

INT. THAMES HOUSE. THE GRID. DANNY'S DESK - DAY 1. 1605

As HARRY arrives. DANNY reads off his screen. There's a map that reads: "LONGCROSS MILITARY BASE - SCHEMATIC"

DANNY (reading)  
Looks like a mortar attack or one hell of a serious explosion in the munitions section.

HARRY  
Either we're being invaded or this is a nationwide assault by the old enemy.

DANNY  
No, Harry, come on. There's no way that unit could have got down to Longcross in that time.

A horrible thought.

DANNY  
Unless there's...

HARRY  
More than one unit.

DANNY  
But it's seriously classified, Harry. Think about it. Even local residents think it's just an army transport facility. It's not on any map. Never been a target before. For anyone.

HARRY  
Whoever's responsible, I smell a leak in the MOD.

MALCOLM arrives.

MALCOLM  
Longcross, Harry. We have an official denial from all republican splinter organisations including the War for Irish Unity. Claims of responsibility from eleven other groups. Three possibles, eight nonsensicals.

HARRY  
Let's get a team onto the possibles.  
(irritable)  
And try Tom again.

MALCOLM and HARRY depart, as DANNY dials.

DANNY (into phone)  
Tom?

INT. MI5 LEXUS - DAY 1. 1606

TOM sits in the back, being driven with ELLIE and MAISIE.

TOM (into phone)  
No, Danny, I'm sorry.

INTERCUT CONVERSATION:

DANNY  
Tom, the sky is falling.

TOM  
My family need me right now.

DANNY  
This is from the top. There's no negotiation on  
this mate. I'm sorry.  
(silence on the line)  
Tom?

TOM  
They're staying with me one way or another, Danny.  
Make some space on the third floor. If I'm coming  
in... so are they.

He ends the call.

INT. THAMES HOUSE. LOBBY - DAY 1. 1625

As TOM, ELLIE and MAISIE pass through security. We notice  
security has been upped since last we were here.

ZOE embraces TOM. Then ELLIE. And MAISIE.

TOM  
You remember Zoe don't you?

ZOE  
Hello. We've got a very comfortable room for you  
in the medical centre. It's not the penthouse  
but...

ELLIE tries to smile. ZOE relaxes her all the same.

MAISIE  
Where are we?

TOM  
This is my office.

MAISIE  
Is it a secret office?

TOM  
It certainly is.

MAISIE  
Ssh then.

They walk ahead-ZOE stops briefly to look at TOM. There's a moment of communication, of human concern in the chaos-

ZOE  
You okay?

TOM  
I'm okay.

INT. THAMES HOUSE. CORRIDOR/MEDICAL SUITE - DAY 1. 1628

TOM, ELLIE, ZOE and MAISIE approach a medical-looking waiting room. A comfy sofa and TV can be seen inside.

TOM  
I'll be back as soon as I can. They'll give you anything you need.

ELLIE  
We need you.

Silence. ELLIE turns to ZOE, suddenly hard:

ELLIE  
Can I have a minute alone please.

ZOE  
I'll just make sure everything's...

ZOE takes MAISIE into the room. TOM's about to speak-

ELLIE  
What are we doing here?

TOM  
Just give me a chance to clear everything up here and then I'll be with you-I thought you'd want to feel safe-I thought this was the best option.

ELLIE  
I'm not the target, Tom. You are. "This" isn't for me. It's for you.

ZOE appears at the door. TOM kisses ELLIE - who responds. A nurse arrives at the door to escort ELLIE inside to join MAISIE. The door shuts. ZOE looks at TOM-everything alright? TOM ignores her, starts walking-

TOM  
Fill me in.

ZOE

You're not going to like it.

TOM

Try me.

ZOE

Cabinet Minister and his two daughters  
assassinated by republican splinter group.  
Explosion at Longcross-

TOM

But that's Special Forces Property-it's a weapons  
testing centre-a bloody military base-

ZOE

Multiple casualties. Two pieces of two different  
jigsaws. Could be connected but the only definite  
so far is that McCann's old group have claimed  
responsibility for Michael Purefoy. They've denied  
the other explosion completely.

TOM

What's McCann saying?

ZOE

He's dead, Tom. They got to him before we did.

TOM is rocked a little by this news.

TOM

The denial could be a ruse.

ZOE

Unlikely, Tom-

TOM

Discount nothing with McCann, Zoe. Even in death.  
No other candidates for the Longcross attack?

ZOE

So far only one that merits attention.

TOM

Anyone I know?

ZOE

Oh yes. This is now officially the day from Hell.

INT. THAMES HOUSE. MEETING ROOM - DAY 1. 1650

The whole team has gathered to watch a CCTV feed on a loop. It's grainy but the camera is focused on several individuals. The scenes jump from time to time and we soon realise that this is an airport. One man grabs our attention: lean-looking, early 40s. Cold-eyed, menacing, but somehow inconspicuous in a crowd.

ZOE V.O.

Miroslav Gradic entered the UK last week.

(beat)

An explosion that kills a Cabinet Minister and most of his family. Explosion at a secret military base. Draw lines between them at your leisure.

ZOE deposits three UK passports on the table.

ZOE (CONT'D)

These passports pitched up this morning in a forgery raid near Heathrow. We ran the pictures through airport security feeds. The two other men are presumably his bodyguards.

The passport in question has the photo of that lean-looking, cold-eyed man we've just seen.

DANNY

The Hague's Most Wanted. Bloody hell. I thought he was hiding in a bunker in Bosnia.

HARRY (to Tom)

What do you know about Miroslav Gradic?

TOM

He's been on the run for six years. Avoided another joint operation with the Serbs to lift him a couple of months ago. Not to mention the finetooth combs of NATO, KFOR, Interpol, Europol and the Serbian militias.

(caustic)

He also writes poems.

HARRY

Sonnets mostly. Quite a talent.

TOM

He's also got one for genocide. Gradic was a major Serb Commander. He holds the UK centrally responsible for the NATO attacks on Yugoslavia.

NATO holds him responsible for massacres in Bosnia. He sees himself as a freedom fighter. A political soldier in the grand struggle for a Greater Serbia.

DANNY

No reason to come here and raise merry hell. I mean, he's angry, but he's putting himself at risk with all this-

TOM

His two sons were killed in NATO bombing raids on Belgrade. They were porters in a hospital the British bombed with a direct hit. I think he's long past caring about his own safety.

ZOE

But he can't know about Longcross. I hardly know about it myself.

DANNY

It's not like you can look up Yellow Pages under "secret military installations".

DANNY leafs through a file.

TOM

I'm still not convinced McCann isn't linked to Longcross-

HARRY

We both have personal issues with this matter...

TOM

Too bloody right I do.

HARRY

So this Irish matter will now be the concern of Section C. For my sake as well as yours - we need our attentions here.

TOM

Just because McCann's denying the blast doesn't mean-

HARRY

Tom. Republican terror groups take credit for anything they can. They've said nothing in this case. We have to presume this is nothing to do with them.

(beat)

The Longcross incident constitutes a military assault on the security of this nation. Finding whoever is responsible is now officially job number one.

DANNY

It was definitely a mortar, around a barracks block. Gradic is a big fan of mortars. He's used them on Muslim hospitals and schools. Mosques. Houses.

ZOE

Gradic'll have a fan base in the Serbian Mafia over here.

TOM

Last time I looked we were running five different surveillance operations on the Serb communities in Britain. All mafia-based and all slowburn big money projects.

HARRY

Zoe?

ZOE

It's been a while since we had any reliable product from our sources.

TOM

I need to get back to the third floor.  
(to Zoe)

You review current Serb surveillance-  
(to Danny)

You source all Serbian contacts in non-mafia operations. Pincer movement.

TOM heads to the door. ZOE walks with him.

ZOE

Tom. Are you sure you want to be here?

TOM

I don't think I have a choice.

TOM leaves.

INT. THAMES HOUSE. MEDICAL SUITE - DAY 1. 1653

ON TV: The smouldering remnants of a house.

A NEWSREADER narrates over pictures of destruction-

NEWSREADER V.O.

Michael Purefoy had only recently taken up the mantle of Secretary Of State For Northern Ireland. After a period as Secretary of State for the Department of Trade and Industry...

The report continues but PULLING BACK we see it's being watched by ELLIE and MAISIE. ELLIE drinks tea.

The delayed impact of what happened this morning is only just starting to kick in. ELLIE's hand starts shaking. Tea spills, scolds - she swears, drops the mug -

MAISIE

Mummy, you've made a mess -

ELLIE is just staring, staring, staring at the screen. It's unmistakable now, her expression: that could have been us. That could have been me and my little girl.

Screen now flashes a family photo of the Purefoys up against the News Studio...

NEWSREADER

The War for Irish Unity have issued a statement, apologising for what it called "the regrettable involvement of innocent bystanders" but defended its actions, asserting that the Secretary of State was what they termed "a legitimate military target-"

ELLIE pulls her little girl to her - squeezes her tight.

INT. THAMES HOUSE. THE GRID - DAY 1. 1654

TOM strides across towards the pods-MALCOLM intercepts-

MALCOLM

Section C wants a debrief on McCann.

TOM

I already passed on my report-

MALCOLM shoots him a look. TOM nods. Alright.

TOM

Can you call down to the third floor - tell Ellie I'll be there soon as I can.

MALCOLM nods. TOM strides into the pods-

INT. THAMES HOUSE. CORRIDOR/ MEDICAL SUITE - DAY1. 1702

TOM approaches the door. Gathers speed as he realises the connecting door is open - and the room is empty

TOM runs - dialling a number on his mobile -

INT. THAMES HOUSE. LOBBY - DAY 1. 1705

TOM arrives, breathing hard - but there's no ELLIE. GEORGE the security guard looks at him, not without pity -

GEORGE

About ten minutes ago, sir.

TOM's pager beeps. He's about to pick it up and smash it but it's a crowded area and he reins himself in. GEORGE sees this and gives him a look - are you alright? TOM nods, runs back up the stairs - three at a time -

INT. THAMES HOUSE. THE GRID - DAY 1. 1709

ZOE intercepts TOM as he returns. SAM is with her.

ZOE

I just got a package from Six. Gradic had three narrow escapes from KFOR troops. You only do that with a tip-off. And he got those tip-offs from somewhere.

(beat-he's thinking)

Tom?

TOM (shakes off the fug)

Presumably sympathisers in the Serb authorities on the ground.

ZOE

And who tips them off? Exactly. So guess who came to work at the Serbian Embassy three months ago-?

SAM hands TOM a report.

ZOE

This is Sam by the way, just joined the team.

From TOM's black mood comes a small ray of light-

TOM

First day?

(she nods)

Bad luck.

TOM reads the MI6 report, walking away with ZOE. He looks at a photo of RADO.

TOM

Radovan.

ZOE

Rado for short. He worked in Belgrade for the then Yugoslav government in signals intelligence, cipher work mostly-  
(for Sam's benefit-and ours)  
Cipher work is basically typing coded messages back and forth to agents in the field. And then decoding what they reply.

SAM  
Yeah, I know.

Beat. Alrighty. ZOE turns back to TOM.

ZOE  
He's a known Gradic sympathiser.

TOM  
The Serbs are anti-Gradic now. They'd hardly sanction a supporter in house.

ZOE  
Some people find lying quite easy I'm told.

TOM  
You think there's a link between Rado and Gradic?  
(Zoe nods)  
If you're going to make an approach you'll have to do it quickly. Get a full profile NOW.

SAM moves to ZOE as TOM heads for his desk.

SAM  
I'll do that for you if you like.  
(before Zoe can speak)  
I did TC10. I'm good, honest.

ZOE (nods in thanks)  
Call me at home. I'm ready to pass out unless I get some sleep.

SAM  
Oh, I can get you something for that if you want -  
The implication here is drugs. ZOE stares at her.

SAM  
Like a coffee or something.

ZOE  
I just need to lose consciousness for a few hours. And I won't need any help with that either, by the way.

ZOE walks off, passes DANNY - a thought strikes -

ZOE  
Oh, shit, the Hotpoint guy.

On DANNY's face - bollocks, I forgot too.

ZOE  
I need to marry a plumber.

SAM  
You two married?

ZOE  
Housemates. All the downsides of marriage and none  
of the benefits.

SAM  
Who ever said there were benefits?

INT. LONDON BUS - NIGHT 1. 1830

Workers read the Standard, which has headlines reporting the death of MICHAEL PUREFOY. We're close on ZOE, who is wedged in here, face blank, lost in her thoughts.

A headline on front page of the Evening Standard-"EXPLOSION: MI5 HELD ACCOUNTABLE FOR PUREFOY'S MURDER"

WOMAN'S VOICE (SARAH)  
It is you, isn't it? Zoe?

A moment of panic behind ZOE's eyes - feigning deafness. A tap on the shoulder. ZOE flinches, strains her head round to see: a grinning but slightly weasely woman (SARAH) about the same age as her.

SARAH  
OhmyGod ... That is so mad.

ZOE (mental database)  
Sarah ...

SARAH likes to speak quite loudly - even in enclosed spaces. Other passengers are also thinking: Bloody Hell.

SARAH  
So what's been up with you then? Not seen you for  
years!  
(beat)  
So, come on, fill me in. Last I heard you were at  
Oxford or something. You married? Sprogs?

ZOE

Nope. Single. Two cats. Civil Service. Pushing  
paper clips.

ZOE speaks quietly. But no volume control for SARAH:

SARAH

Good for you. I'm still with Paul, you remember  
Paul. I work for Challon and Partners? Law firm.  
Dunno how that happened.

ZOE smiles. Hoping this woman will just go away.

INT. TOM'S HOUSE - NIGHT 1. 1836

TOM enters. We spy a Police Guard standing outside. A new key.  
His door now repaired with different wood. He switches on the  
lights. It's as if nothing ever happened in here. The pain,  
the suffering. We hear:

TOM V.O.

There's a bomb in the computer I brought home.  
Ellie, did you hear me?

ELLIE V.O.

I heard you.

TOM tries a number again on his mobile. We get the idea he's  
been trying this all the time.

He checks his ansaphone - you have no messages. He speed dials  
the phone.

TOM

Danny, I need you to get a number for me. It's  
unlisted. Surrey.

DANNY V.O.

Sure. Who?

TOM

Jane Simm. Ellie's Mum.

INT/EXT. LONDON BUS/HIGH STREET - NIGHT 1. 1837

At a stop. Crowds file off. ZOE's dying to get off.

ZOE

Ah well, lovely to -

SARAH

Oh, this is my stop too!

She grins again. ZOE smiles warmly. "Excellent..."

EXT. HIGH STREET - NIGHT 1. 1838

ZOE and SARAH stand at the corner waiting for the traffic.

ZOE

I'd love a drink, Sarah, but tell you the truth,  
I've had a bitch of a day. Think I'm coming down  
with something.

SARAH, a hypochondriac, backs off a little.

SARAH

Don't give it to me I've just got over the last  
one. Ah well, see you soon.

SARAH waves, turns back to the crossing. ZOE walks off. A  
thought strikes SARAH. She gets out her mobile phone...

SARAH

Oh, we should swap numbers-

But when she turns back ZOE has disappeared. SARAH's a little  
puzzled. Shrugs, and walks off down a side road.

ZOE appears from a doorway. A bus arrives - the same route she  
just got off. ZOE gets on. Not her stop at all.

INT. PUB - NIGHT 1. 2050

ZOE sits at a corner table. She has a large bag of laundry  
with her. Then - a good looking guy (CARLO) walks up. There's  
a table free next to ZOE but her bag's so huge it's blocking  
the way.

CARLO

Excuse me, is anyone sitting here-

ZOE

No, please-sit away.

CARLO

Sitting.

ZOE

Well sat.

A smile - a moment. There's a connection here, one of those  
complete-stranger-yet-you-feel-very-close moments.

CARLO

Nice bag.

ZOE

Isn't it. I'm very proud of it.

CARLO

You should be. It's magnificent.

TOM V.O.

Hello, Mrs. Simm? Sorry to call so late.

INT. TOM'S HOUSE - NIGHT 1. 2051

He's on the phone. We hear an OLDER WOMAN on the line-

TOM

I just wondered if Ellie was there. It's a friend  
... Matthew.

OLDER WOMAN V.O.

Oh yes. Tom. One minute.

(beat)

Oh. She doesn't want to speak to you. I'm sorry.

She hangs up. TOM regards the phone and gently replaces it on the handset.

INT. PUB - NIGHT 1. 2210

ZOE looks at her watch. CARLO is still here, getting a round in.

CARLO

Are you... with anyone? I mean here.

ZOE

Waiting for a friend. He's just finishing up at  
work-oh, here he is. Jamie. What kept you?

DANNY arrives, clocks CARLO, immediately on edge.

DANNY (immediately getting it)  
Sorry. Boss made me work late.

CARLO

Oh-sorry, I just got a round in-

DANNY

Don't worry.

AS CARLO turns to get his change - a microsecond of  
downloading between spies:

ZOE  
Boyfriend of six months. You work in the City. I'm  
a legal secretary.

CARLO  
Here we go.  
(beat)  
So, Jamie, you work in the City?

DANNY  
Yeah-trader-you?

CARLO  
Corporate finance.

DANNY nods, unforthcoming. CARLO realises that he's not got  
any hope here -

CARLO (CONT'D)  
Oh - I've got a call - excuse me.  
(to Zoe)  
Nice chatting to you.

ZOE  
And you. Thanks for the drink.

As CARLO turns away- DANNY examines ZOE's face.

ZOE (CONT'D)  
Let's bail.

She points to the door, as in: we're leaving right now. ZOE  
walks, DANNY following. A little confused.

INT. DANNY AND ZOE'S FLAT. CORRIDOR - NIGHT 1. 2223

DANNY and ZOE walk up stairs to their corridor. They share a  
large laundry bag each.

DANNY  
Erm, so what put you off exactly? His looks? His  
charm? His money? Too single was he?

ZOE  
Every once in a while ... you know... it just gets  
to me.  
(beat)  
Look at Tom and Ellie. They were perfect for each  
other. And the job's made mincemeat out of them.  
If they can't make it, what chance do the rest of  
us have?  
(beat)  
What chance have I got?

They are now outside their front door and ZOE is frozen. DANNY senses this. He looks up at the door too. A TV is on inside. Lights blaze.

ZOE  
I didn't leave them on.

DANNY's face hardens. He places the keys in the lock - ZOE stands to one side - DANNY bursts in -

INT. DANNY AND ZOE'S FLAT - NIGHT 1. 2224

TOM is here. On the sofa, watching TV. Relief from DANNY and ZOE. TOM raises his head.

TOM  
Sorry. I let myself in-

DANNY  
No problem boss.

TOM  
Any progress on our mafia ops?

DANNY  
They've all been saying the same thing.

ZOE  
That community's hermetically sealed.

DANNY  
Yeah. And all our best contacts were run by Tessa.

A look from ZOE.

TOM  
Tessa is no longer someone we talk about.

DANNY  
Is she being kicked out?

TOM  
You got any drink in this flat then?

Alrighty. DANNY gets the point.

INT. DANNY AND ZOE'S FLAT - NIGHT 1. 2231

DANNY is pouring wine in the kitchen. ZOE sits with TOM.

TOM  
One minute they're just innocent, they're safe.

Then you open your mouth. A few words come out.  
"I'm a spy". And suddenly they're a target, a  
liability for life, and it's all your fault.  
You've branded them. It's like a hex.

ZOE

It's no-one's fault, Tom, it's the job and we  
chose it.

TOM

I nearly killed them, Zoe. Their lives are ruined  
and it's all because of me.

ZOE

Not true. Not true.

(beat)

Where is she now?

TOM

Her mother's.

(thinking)

I want to be there for them. I want to be there,  
and I can't.

EXT. THAMES HOUSE - DAY 2. 0800

Establishing.

INT. THAMES HOUSE. THE GRID - DAY 2.0805

The team are moving fast towards the meeting room.

DANNY

Look, that's what they said. When the dust cleared  
at Longcross, they did an inventory. And there's a  
massive shortfall in one of the munitions stores.  
The explosion was a diversion. Gotta be. They  
cleaned the place out. Light arms, mortars,  
explosives and some cutting edge automatic  
weapons.

ZOE

It wasn't an attack, it was a smash and grab raid.

TOM

Selling on or using?

DANNY

I know what my money's on.

TOM

That's what I'm afraid of.  
(to Zoe)

He'll need to store it all. Presumably close to home.

ZOE

The Serb community's brought the portcullis down, Tom. All sources are drawing blanks. Either people don't know anything or no-one's talking. We start knocking on doors and they'll be fifty miles away before we finish a street.

MALCOLM appears -

MALCOLM

Registry's come up with something.

INT. THAMES HOUSE. MEETING ROOM - DAY 2. 0808

INSERT - Video, on the TV screen.

A hidden camera recording. Drunken men swig plum brandy, tooled up with weapons. One of them is GRADIC. He is agitated, threatening. Two others try to calm him down-

MALCOLM V.O.

This was taken in a UN safe house just after Gradic's unit occupied it. This is the tail end of a diatribe against Britain. He holds us particularly responsible as we're always agreeing with the Americans on NATO matters.

TOM V.O.

As well as everything else. Why the tears?

MALCOLM V.O.

He'd just been told about the death of his sons.

We pull back -

The video is reaching a violent climax. Sobbing.

TOM

What's he saying? Zoe?

GRADIC shoots a gun into the ceiling. Ranting. ZOE translates simultaneously-

ZOE

They bomb trains and hospitals with innocent civilians inside and talk to us of war crimes ... Role of Britain in NATO ... He's not a big fan it would appear ... surprise surprise... He's vowing to strike back at the heart of the enemy - that's us by the way. I will only strike military

targets, as I have always done, only legitimate military targets.

TOM

This from a man who's butchered innocent people for the last ten years.

INT. THAMES HOUSE. THE GRID - DAY 2. 0845

A pen moves in a blur across a crossword. MALCOLM finishes it in five seconds flat. We see the paper is Die Zeitung.

SAM O.S.

Oh my God. How cool is THAT? Bloody hell Malcolm, you ROCK.

MALCOLM

It's good practice.

SAM

For what?

MALCOLM

Well ... you know.

MALCOLM shyly departs. ZOE and TOM arrive nearby - SAM watching. ZOE shows TOM a computerised dossier on RADO.

ON SCREEN

We see surveillance shots of RADO leaving the Serbian Embassy, going into a video shop etc.

ZOE

You wanted a full profile on Rado? Look at this. MI6 had him under surveillance in Belgrade and, lucky for us, kept it up when he arrived here and started working at the Embassy.

BACK TO SCENE

ZOE

If Rado is in contact with Gradic, he's going to do it in code. My guess is direct from the Embassy.

TOM

What's the way in?

ZOE

He's a film buff.

On screen again - SURVEILLANCE SHOTS

RADO gets off a bus, enters a video shop, leaves a video shop.  
Mundane snapshots from a mundane life.

ZOE

He gets off the bus every day four stops early to  
go to the video shop. He's new in town. He's  
lonely.

TOM

It happens. And you're going to be his new best  
friend.

ZOE

I guess I am.

TOM nods, departs. ZOE smiles - heads over to SAM.

ZOE

We're go.

SAM

Okay. But we have to call it something cool.

ZOE

Well I was hoping you could help me with the  
"cool" part.

SAM smiles, looks at her for a second -

SAM

You should wear more green. Suits you.

(beat)

I'm not a raving lesbo or anything by the way.

(suddenly)

Not that there's anything wrong with lesbians.

Off ZOE's reaction - and we see DANNY has been watching the  
exchange from nearby. We don't know it yet but he's rather  
taken with young SAM...

EXT. HIGH STREET. OUTSIDE RETAIL UNIT - DAY 2. 1656

SAM stands outside a "WORKS" site. Joiners and electricians  
work calmly inside. A sign is being affixed that reads  
"FILMZ".

INT. SERBIAN EMBASSY. RADO'S OFFICE - DAY 2. 1700

RADO is here working. He's a pallid man, twenties, quite  
intense. He sits at a computer terminal, typing. Another  
female COLLEAGUE sits nearby. She looks more senior than him.  
She drains her coffee. Sighs.

She smiles, takes her mug of coffee through the door - obviously on the way for a refill. She turns to RADO.

COLLEAGUE (subtitles)  
You want a coffee?

RADO nods. He watches her go. And quickly begins typing - we get the feeling he shouldn't be doing this.

He's so into it he doesn't see his colleague come back in - and walk up to him -

COLLEAGUE (subtitle)  
Did you want milk-

But it startles him - he flips - standing up, shouting - walking towards her -

RADO (subtitle)  
Don't you EVER creep up on me like that again!  
Understand, bitch?! Ever! Ever! Ever!

His colleague, petrified, backs off - that was nasty.

INT. FILMZ VIDEOS - NIGHT 2. 1857

ZOE stands on her own behind the counter in a green polo shirt. SAM is stocking the top shelf of vids. They're arthouse-style films.

SAM returns to a small office in the back. ZOE smiles as a customer enters. They ignore her.

ANOTHER ANGLE - CCTV

We see that ZOE is being covered by the camera.

EXT. PUBLIC LAVATORY/LONDON STREET - NIGHT 2. 1902

A man we should recognise as one of GRADIC's henchmen enters an old public lavatory. He has a copy of the London Evening Standard.

INT. PUBLIC LAVATORY. CUBICLE - NIGHT 2. 1903

He enters a cubicle. Looks at a chalk mark on the wall. This means something to him.

He wipes off the chalk mark then reaches down in the filthy muck of the plumbing. Shoved into the small gap between the U-bend and the slimey wall is a folded-up plastic bag. He pulls it out.

INT. FILMZ VIDEOS - NIGHT 2. 1925

ZOE yawns. When she looks up again, her expression changes just slightly. RADO is here, looking around, mystified.

RADO

How long have you been open?

ZOE

Not very long.

A video on display catches his eye - it's a rare foreign art house film. His eyes light up...

RADO

Ah! You know. I've been trying to get this at Blockbuster for months. How's business?

ZOE

Oh, you know. Quiet.

INT. THAMES HOUSE. THE GRID - NIGHT 2. 1926

The camera feed is broadcast on a screen. Watched by TOM. There's the same frenzy of activity behind him.

EXT. BEDFORDSHIRE COUNTRYSIDE - DAY 3. 1400

Three military vehicles leave a security gate accompanied by a military police escort. A small sign says "MOD DISC/BNIC - Military personnel only".

EXT. BEDFORDSHIRE COUNTRY LANE - DAY 3. 1410

The convoy stops as it sees a man on the road ahead. He's lying in a pool of blood.

The drivers of the first vehicle get out, move to investigate. Weapons at the ready.

ANOTHER DRIVER O.S.

Oh, shit. Anyone got a medipack?

As the drivers move closer, the dead man rises - we will recognise him as GRADIC. He pulls a gun - fells them with silenced automatic weapon fire. No emotion on his face. Shadowy figures swoop from the woodland around. Guns thrust into cabs. Short bursts of fire, then nothing.

Two shadows leap into the back of truck. There are large crates here. The equipment is heavy duty military hardware. Bazookas. Nasty, nasty stuff.

INT. THAMES HOUSE. HARRY'S OFFICE - DAY 3. 1428

There is sweat on HARRY's brow. TOM flicks through urgent faxes - some showing scenes of destruction.

HARRY

First an army base. Now a munitions transport.  
Both in highly classified locations. They're not  
on any maps.

DANNY

I've ordered a trawl of MOD vetting files, plus  
the personnel records. If this is coming from  
inside then someone's getting paid for it.  
Bigtime.

TOM

All military sites now on maximum alert.

HARRY

I'll brief the Chief of Defence staff.

INT. CHURCH. CORRIDOR - DAY 3. 1551

A MAN strides purposefully ... He's 20s, hard as nails. As he  
passes a window we now see this is less corridor and more a  
church - a dark little vestry passage.

He approaches a door guarded by two heavies. They step aside,  
knocking lightly. Another heavy answers - he has a gun.  
Beckons the MAN inside.

INT. CHURCH. DARK ROOM - DAY 3. 1552

The HENCHMAN stands expectantly. Out of the shadows comes the  
face of MIROSLAV GRADIC. There's an eerie calm about him. The  
conversation is in english-

HENCHMAN (naturalised English with Serb accent)  
A success. Congratulations.

GRADIC

I am flattered you think so. So very flattered. Do  
we have word from Radovan?

HENCHMAN

Nothing yet.

GRADIC

Sometimes that boy is an idiot. Let me know as  
soon as communication arrives. Not a MOMENT later  
- yes?

(beat)  
Work to do.

The HENCHMAN nods - of course. He is clearly put in his place. Gradic turns to walk back through the room. We follow him into

A LARGE VESTRY

And on the floor, the weapons of war. This is like God's armoury. The HENCHMAN has followed - a little puzzled.

HENCHMAN  
I don't understand. We have enough. More than  
enough-  
Gradic turns on him - more menacing than ever:

GRADIC  
You're not a medical man? Not a student of  
anatomy?  
Gradic presses him hard in the centre of his chest  
- it's starting to hurt. But Gradic is not letting  
up...

GRADIC  
The heart muscle is divided into four chambers,  
two on the left, and two on the right side...  
If you strike at the heart, better it's in the  
left. To the right, you can't be sure they're  
really going to die. A bullet can lodge in the  
heart muscle. It can miss the three coronary  
arteries altogether. So. When you strike at the  
heart, you must do so with ... Precision.

Finally he removes his finger. HENCHMAN coughs.

GRADIC  
Our aim is precision. Always.

HENCHMAN  
But we have enough weapons to start a war.

GRADIC  
Who said we were starting a war?

INT. FILMZ VIDEO - NIGHT 3. 1920

MONTAGE sequence of RADO coming into video shop, clocking  
ZOE's name badge, chatting with her.

CROSS FADE TO:

RADO comes into the shop, with ZOE behind the counter.

ZOE  
Hello there. How was the film last night?

RADO  
Very good.

ZOE  
And a good day at the office I trust?

RADO  
Not bad. Not bad at all.

ZOE  
What is it you do again?

RADO  
I've never told you what I do.

And suddenly the atmosphere changes.

INT. THAMES HOUSE. THE GRID - SAME TIME - NIGHT 3. 1921

DANNY is watching a monitor closely. Wearing a mic.

DANNY  
Too much too soon, Zo.

ZOE (ON MONITOR)  
I thought you said you were in banking or something.

RADO (ON MONITOR)  
No - I didn't.

ZOE (ON MONITOR)  
Sorry. We're new, just trying get to know customers - you know.

RADO eyes her. She turns away, takes some old tapes and puts them on the storage shelves behind her. It's clear RADO makes a decision to forgive.

RADO (ON MONITOR)  
No, it's alright. I understand.  
(beat)  
I'm a journalist, actually.

DANNY  
Nicely done mate.

INT. FILMZ VIDEO - NIGHT 3. 1925

ZOE and RADO are still here.

ZOE (innocently)

Can't you work at home or something? If you're just sitting in front of a computer all day?

RADO

I don't have a computer at home. Anyway, for my work, I sometimes need ... It's a very special computer.

A customer brings a video to the counter - ZOE deals with it as she talks to RADO. A preferential treatment that does not go unnoticed.

ZOE

All sounds very flash.

RADO shrugs, a little embarrassed. He watches a video that's playing - The Russia House or some such.

RADO (CONT'D)

I'm not a fan of spy stories. They always make espionage seem so exciting ... if you ask me it's probably quite the opposite. The actual job, I mean.

ZOE

Can't be more boring than this one.

RADO

I don't understand you, Kate, you talk of changing your direction but you clearly also do nothing about it.

(beat)

One day, you will quit this job. Get another one. Well paid. You have a CV?

ZOE

Not really.

RADO

You're kidding. Here I am talking to you and all the time you're clearly insane. You don't have a CV?

ZOE

Nope. Sorry.

RADO

Then we must change that at once.

RADO fiddles with his cufflinks. ZOE clocks it. Smiles.

EXT. THAMES HOUSE - DAY 4. 0740

Establishing. Dawn. Red sky in the morning...

INT. THAMES HOUSE. FORGERY SUITE - DAY 4. 0742

MALCOLM is in the b.g. ZOE smiles as COLIN hands her a box. Opens it. A pair of cufflinks.

COLIN

You wanted blue, didn't you?

ZOE

It's his favourite colour.

COLIN

You sure he's going to wear them?

ZOE

If a girl you liked gave you something to wear,  
would you put it on the next day?

MALCOLM

Yes.

COLIN

She wasn't asking you.

ZOE smiles at COLIN - told you so - and leaves. MALCOLM avoids COLIN's gaze.

INT. FILMZ VIDEO - NIGHT 4. 1915

SAM is already behind the counter when ZOE walks in - SAM tries to make meaningful eye contact with her. ZOE, not quite understanding, is about to speak when -

RADO

Kate!

ZOE jumps but maintains cool. RADO had been bending down behind a central display unit.

RADO

You're running late, I think.

ZOE

Shit... please don't tell anyone.  
(she moves closer)

I'm trying to get another job. I just nipped out  
on my break to get all the details and stuff.

RADO

Kate! You make me so proud!  
(Zoe flinches)  
Sorry.  
(whispering)  
Very proud.

ZOE produces a crumpled A4 sheet.

ZOE

What do you think?

RADO (tries to be nice)

Um. Well. Good CV, yes. But, you know. Your  
presentation -

ZOE

I'm not really very good at layout and stuff like  
that. Actually completely useless-

RADO

You know, I could re-do this for you at work.

ZOE

Would your work let you do that?

He winks - and then smiles broadly. An idea. He bends down to  
open his briefcase. As he does, we see what ZOE sees - her  
schoolfriend SARAH has just walked in!!!

She's not seen ZOE yet. But when RADO re-emerges -

RADO (CONT'D)

In fact I have a better idea -

- ZOE has disappeared. RADO looks around. SARAH is oblivious,  
looking for a vid.

We find ZOE behind the shelving, behind the counter. She's  
hiding. Controlling the obvious panic in her eyes. Fuck!

INT. THAMES HOUSE. THE GRID - NIGHT 4. 1916

TOM and DANNY are watching this with mild concern. The CCTV is  
merely pointed at the empty counter.

TOM

What the hell's going on?

ZOE (V.O.)

Old school friend, ten o'clock.

TOM

Alright, Sam? Sam. Come out front, be the manager, ignore Zoe.

INT. FILMZ VIDEO - NIGHT 4. 1916

ZOE, in the shoplifting mirror, can see that SARAH has disappeared behind a promotional movie display - and seizes her chance. Pops out from behind the shelving, beckons RADO - now totally confused - to come behind the counter.

RADO

What's going on?

ZOE

That girl, she's going out with my ex-boyfriend. She's decided I'm the Devil Incarnate or something ... Last time I saw her she tried to throttle me... a total loon. If she sees me I'll be here all night.

RADO

You want me to ...?

ZOE

No, no - I - sorry - oh God how embarrassing is this -

She's faking hysterical laughter now. RADO, in on the joke, and feeling good about it, catches the infectious giggles. And takes advantage of the enforced intimacy:

RADO

Hey. Hey. So, look, this better idea. We can have a drink back at my flat. I could go over your CV with you. Maybe try and improve it. What do you say?

As he does, SAM appears from the other side of the shop. Pretends to stack shelves. Approaches SARAH.

SAM

Were you looking for something in particular?

SARAH

Have you got Pretty Woman?

SAM

We're not that stocked up on Hollywood right now to be honest. I'd try one of the bigger chains.

SARAH

Oh - well. Thanks anyway.

And she leaves - SAM, triumphant, winks at the CCTV.

TOM  
Don't do that!

SAM realises her mistake and keeps her head down as she disappears through another door. RADO passes, very pleased with himself.

Looks back at ZOE -

RADO (re: Sarah)  
All clear.

For him this is like base camp on the Matterhorn. He puts his video away with a small gesture. "Won't be needing that tonight!"

RADO  
I'll pick you up later, okay?

ZOE nods-smiles. RADO leaves.

EXT. RADO'S APARTMENT - NIGHT 4. 2215

RADO unlocks his communal front door and pushes it open. ZOE turns and glances around before she enters.

PULLING BACK

DANNY is standing across the road, in the shadows. The door shuts. Satisfied, he departs, takes out his mobile -

DANNY (into phone)  
She's in.  
(beat)  
Where are you?

He passes a group of young KIDS. They clock the phone.

INT. TOM'S CAR - NIGHT 4. 2216

TOM drives, he's on speakerphone.

TOM  
I'm driving down to Ellie's parents. She won't speak to me on the phone.

EXT. RADO'S APARTMENT - NIGHT 4. 2216

DANNY is still on the mobile.

DANNY

What makes you think she'll speak to you in person?

TOM (VO)

Reckless optimism. Can you see the flat?

DANNY

Yep. Light is on and all's well. All under control this end.

He stops. Sees that the KIDS have turned and followed him. Standing there. More of them than we'd thought.

TOM (VO)

Danny?

DANNY (into phone)

Hang on a sec.

(to kids)

Can I help you?

KID

Yeah.

Silence. DANNY's impatient now, a little distracted-

DANNY

Look - what do you want?

A stanley knife appears from behind DANNY - and it's levelled at his throat -

KID

Your phone.

DANNY moves quickly - disarming the knife-holder - but there's just too many of them and DANNY's kicked in the balls. He drops - the phone is taken. More blows go in - wham wham wham - impacting his ribs... his head ...

TOM (VO)

Danny? Danny!

The kids run off.

EXT. DUAL CARRIAGEWAY - NIGHT 4. 2218

TOM's car does a sharp U-turn.

TOM V.O.

Malcolm? Get a paramedic crew down to the following location-12 Winton Terrace, SW9...

INT. TOM'S CAR - NIGHT 4. 2218

As Tom floors the accelerator.

MALCOLM

Okay, but I need to speak to you urgently-

TOM

Just get the ambulance Malcolm. And another sentry to Danny's old position.

MALCOLM

On their way.

TOM

What's the problem?

MALCOLM

It's not good, Tom. It's not good.

INT. RADO'S APARTMENT - NIGHT 4. 2220

Meanwhile, ZOE helps herself to peanuts. Soft lighting. Scatter cushions. On the stereo - some godawful Serbian MOR soft rock. RADO is pulling out some, if not all, the stops. He pours a clear liquid into two shot glasses.

RADO

Sljivovica...

He passes her a small glass.

ZOE

Same to you.

RADO

It's Serbian brandy. Made from plums. Try it.  
Zivili! To life!

They down the shot. She coughs - strong is not the word. We might notice that in fact she's only taken a small sip - and is hiding the contents of the glass with her hand. She has feigned the entire effect.

ZOE

That's ... good stuff.

RADO

It's homemade. It all is, you know, the "good stuff" at any rate. You can't buy it anywhere.

INT. THAMES HOUSE. THE GRID - NIGHT 4. 2221

MALCOLM, tense as hell, reading from a large file. Still on the phone to TOM -

TOM (VO)

No, no, look, Gradic's sons were both killed. His brother has a daughter who's disabled.

MALCOLM

His brother's first wife had a son. Okay? Rado is Gradic's nephew. He's not just a sympathiser Tom, he's family. He was a footsoldier for him in Croatia in the early 90s. He's killed for him. We need to tell Zoe before she goes anywhere with that man. I mean... If he finds out who she is, Tom...

TOM V.O.

Get someone round there NOW. I'm coming back-

INT. RADO'S APARTMENT - NIGHT 4. 2245

ZOE clinks another glass with RADO.

ZOE

Too many more of these and I'll be singing folksongs.

RADO (smiling)

That's what usually happens.

RADO clears some papers from the seat next to ZOE. In this small moment ZOE disposes of the rest of the drink in a nearby plant.

RADO

This country. Always the same story. You have this need to demonise. Look at this -

One paper from the pile has a headline: "GRADIC EVADES CAPTURE IN BOSNIA".

ZOE

I don't really read the papers.

RADO

Either we Serbs are monsters, or everyone in the Balkans is as bad as each other. Do I look like a monster to you? Look into my eyes. Do I?

He's scary like this.

ZOE  
Of course not.

RADO  
You're wrong. I am a monster. We are ALL monsters.  
Somewhere. But we are no worse, or better, than  
anyone else. We are human beings. We contain...  
multitudes.  
(beat)  
I'm sorry.  
(brightens)  
You like the music?

It's horrible. ZOE nods.

RADO  
I hate it. It's all I have. I've played it to  
death, you know?  
(drinks)  
So - okay, before too many - take out your resume,  
your CV - what?

ZOE's looking at him shyly.

ZOE  
I was going to wait but you're being so nice -  
thank you for doing this for me.

She takes out the cufflinks.

RADO  
Kate... I don't know what to ... that's so kind of  
you.

She shrugs. He examines them. His brow furrows slightly. A  
question on his mind? ZOE's brain races - tries to anticipate  
it -

ZOE  
It's not just for the CV, you know, it's for  
everything really. You're the first person to give  
me confidence in a long time. The first person  
who's made me think I could actually do something  
with my life. Sorry, this is embarrassing.

RADO  
Oh, no - it's - thank you. I'm sorry. They're  
fabulous.

RADO's been touched deeply by this small gesture.

RADO (CONT'D)  
I will wear them every day.

ZOE

Sure, sure. You hate them.

RADO

No. I love them. I promise.

ZOE looks at her watch -

ZOE

Oh... I really have to go.

RADO (disappointed)

So soon?

ZOE

My sister's staying with me at the moment, she'll  
be wondering -

RADO

You never told me you had a sister.

ZOE (playfully)

Well there's a lot of things you don't know about  
me.

RADO

You're wrong.

We should be thinking - oh fuck.

RADO is actually quite an intimidating person when he goes  
silent. As he does right now.

Totally, totally silent. ZOE keeps her poise.

RADO

I know a lot about you. Kate.

ZOE

Oh really why?

RADO (brightening-a joke!)

Because I have your CV! I know everything about  
you!

They laugh. ZOE edges to the door.

ZOE

Well I wouldn't be so sure about that. Most CVs  
are full of lies anyway!

RADO  
Only the good ones!

She's almost out now. RADO smiles.

RADO  
I will have this for you tomorrow. I promise.

ZOE  
...Okay.

And she's gone. RADO shuts the door with the look of a knight who's just received his quest.

INT. CASUALTY - NIGHT 4. 2310

DANNY and TOM sit in a booth.

DANNY  
They really were kids, Tom. Nothing to do with  
Rado, I'm sure of it. Ouch.

The curtain slides back to reveal VICKY WESTBROOK. Consultant in A&E and a lover of danger. 32 going on 15. The briefest of moments when she clocks TOM, but otherwise, she's professionalism personified.

VICKY (to Danny)  
Okay ... Mr... Palmer?

TOM  
He may have broken a rib.

VICKY shoots TOM a sidelong glance.

VICKY  
You're the boyfriend are you?

TOM  
No.

VICKY  
Well. There is a God.  
(to Danny)  
May I have a look please - ?

VICKY starts examining DANNY. TOM gets up, moves to the edge of the booth.

VICKY  
Expecting anyone else?

She means TOM's paranoid loitering.

TOM  
Queen of Sheba.

VICKY  
Yeah. She's always in here. Gammy leg.  
(to Danny-total professional)  
There's a possible fracture here. I'm going to do  
a few tests now, check you out, alright?  
(beat)  
That was one hell of a shoeing. Tough guy like you  
shouldn't get hurt like this. Big lads were they?

DANNY  
Huge.

VICKY  
What do you do, just go around in a big T shirt  
that says "Please Mug Me"?

DANNY nods, watches TOM watching her.

INT. ZOE AND DANNY'S FLAT - NIGHT 4. 2348

DANNY enters. ZOE is busy cleaning the kitchen - doesn't  
really notice his injuries.

ZOE  
I'm getting too good. I think that's the problem.  
On her face, stress - no winding down here -

DANNY  
At what? Cleaning?

ZOE disappears into the bathroom.

ZOE O.S.  
I'm a born liar. I just took advantage of a lonely  
man.

DANNY  
You know what I'm going to say to that, don't you?

ZOE O.S.  
I know. End justifies the means.

ZOE appears in her dressing gown.

ZOE  
It just freaks me out now and then.

DANNY

That lonely man, by the way? He's Gradic's nephew.  
He's a seriously nasty piece of work. He's a  
killer who deserves everything we throw at him.

She moves back through to the living room - and realises:

ZOE

What the hell happened to you?

DANNY

Got the shit kicked out of me by a gang of four  
year olds. Thanks for noticing.

ZOE

I'm sorry - I'm sorry -

She hugs him. He winces.

INT. TOM'S HOUSE - NIGHT 4. 2356

TOM listens to ELLIE's answer phone.

ELLIE V.O.

Hi, it's Ellie. I can't take your call at the  
moment so please leave a message

He hangs up. Puts the phone down. Curls up on the sofa and  
pulls a sheet over him.

INT. SERBIAN EMBASSY. RADO'S OFFICE - DAY 5. 0901

There are no windows. There are pictures of a Serbian football  
team on the wall.

RADO sits by a very hi-tech looking computer. Some words in  
Serbian to a COLLEAGUE who leaves. We push in on his sleeves  
as he drinks his coffee...

... And the nice new blue cufflinks he's wearing...

INT. THAMES HOUSE. COMPUTER ROOM - DAY 5. 0905

ZOE, DANNY, COLIN and SAM watch the screen.

COLIN

The cufflinks should pick up all his keystrokes  
when he's typing.

SAM

How's it going to understand them?

COLIN

Because he's typing something that we know - Zoe's CV. It's our control document. Her CV's got every letter on a QWERTY keyboard covered, plus symbols.

(To Zoe)

We had to give you a fairly colourful past by the way - nothing personal. It's just... you know. The alphabet.

ZOE smiles.

We hear typing. On COLIN's screen, screeds of text start to appear. To begin with, it's 0s and 1s. They then start to transform - a document on another screen shows ZOE's CV, typed out. There's some interpolation going on between the two documents.

They watch the typing. Soon, the cursor starts aping "Kate's CV" to the letter.

COLIN

He's doing it.

INT. THAMES HOUSE. THE GRID - DAY 5. 1000

HARRY beckons TOM over.

HARRY

The PM's flying back from France. He wants to convene COBRA. Away from Whitehall and prying eyes.

TOM

Why's he convening now?

HARRY

Any sooner would have been an overreaction. Any more would be avoiding the issue. The fact is two attacks have been made on military bases and vehicles. That's enough to convene in anyone's book.

TOM

I'd agree with that.

HARRY

So do the Cabinet. And I need some good news to tell them, Tom.

TOM

Tell them we're working on it.

DANNY passes as HARRY leaves.

TOM  
How's the MOD looking?

DANNY  
Overworked and underpaid.  
(beat)  
There's a lot of records Tom. If there's a mole  
they'll be hiding under a ton of paperwork.

TOM  
I'll be in the meeting room.

INT. THAMES HOUSE. MEETING ROOM - DAY 5. 1005

TOM on the phone, alone. Framed by the MI5 symbol. We hear an  
ansaphone beep -

TOM  
You have to understand something. I can and will  
do anything to put things right. I love you. I  
just... love you.

ELLIE (picking up - tears)  
Tom?

SAM slides the door open -

SAM  
Tom?

TOM shoots her a look - she closes the door again.

ELLIE  
Maisie's been having dreams, Tom. Bad dreams...

TOM  
Meet me.

ELLIE  
I don't know.

TOM  
I'm begging you.

A long silence.

ELLIE  
Okay.

INT. THAMES HOUSE. THE GRID - DAY 5. 1007

TOM approaches a big group gathered around ZOE's desk. He's a little energised now, there's a small glint of optimism shining in his eyes.

TOM  
What've we got?

She hands him a sheet of paper.

ZOE  
This looks like the most likely message. Rado typed it first thing this morning.

TOM (grabs printout)  
"Short Let Wanted by non smoker in flat/house share. Area NW10 preferred. Price: up to 180 pounds pw."

ZOE  
Rado's communicating with Gradic through the newspapers. Classified ads. The messages have to be some kind of code.

TOM  
If a new message has gone out today we have to presume an attack will not be far behind.

DANNY arrives carrying a vast printout. To ZOE:

DANNY  
What do you make a year?

ZOE (what?)  
I'm scale D. Thirty two thousand.

DANNY  
Not quite enough to afford a £300,000 mortgage with the Halifax.

TOM  
Danny?

DANNY (re: printout)  
MOD personnel files, okay? There's a lad here. Jim North. Same pay scale as you. But if you look at his private banking he's getting a lot of washing done. Cash, lump sums. Very amateur.  
(beat)  
He works in Defence Logistics.

ZOE  
Munitions support?

DANNY

My thinking exactly. You look back further and the  
guy's in serious debt. No family money either. So  
this cash is coming from somewhere.

(beat)

I think I've found our leak.

ZOE

What about this?

She means the ad.

TOM

I'll deal with it.

TOM checks his watch - it's all very tight now.

EXT. LONDON STREET - DAY 5. 1145

CLOSE SHOT: A bundle of Evening Standards is dropped off by a  
newsstand.

TOM V.O.

Hello. I've got an ad going in the next edition  
and I've just looked over the info. I think I may  
have made a mistake, I just have to amend some  
details. Thanks.

AT THE NEWS-STAND

Someone purchases a copy of the City Prices edition.

INT. EVENING STANDARD RECEPTION - DAY 5. 1350

RECEPTIONIST answers the phone. We PUSH IN on it-

RECEPTIONIST

Evening Standard good afternoon.

MALE VOICE (JIM)

Classified pages please.

INT. BT EXCHANGE, SOMEWHERE - DAY 5. 1351

CLOSE ON: A computer screen, textualizing the following:

MALE VOICE (CONT'D)

It's just that I wasn't sure if it was a misprint.  
Oh, okay, thanks-

INT. THAMES HOUSE. THE GRID - DAY 5. 1353

We're close on a computer screen as the call is traced. We see: "CALLER ID: 7946 0003 London W1"

PULLING BACK

DANNY's eyes widen as he reads. TOM and ZOE behind him.

DANNY  
MOD direct line.

They exchange a look - well whaddya know. DANNY dials a phone. It's picked up.

FEMALE VOICE (D)  
Jim North's phone.

TOM  
Get him in.

INT. THAMES HOUSE. INTERROGATION ROOM - DAY 5. 1828

A very scared young man sits in this bare space. This is JIM NORTH. A suited MOD clerk. TOM is already here with DANNY.

JIM  
They just wanted low level stuff really. I work in the admin department of defence logistics, so it's pretty easy to get your hands on paperwork.

TOM  
Who wanted them?

JIM  
Freedom of Information's important. These guys were putting together a map of secret Britain. And I'm sort of with them, actually. It's going to get published, so there's nothing you can do about it.

TOM  
That's what they told you, is it? You didn't bother to check up on them at all. You just blithely handed over Government secrets without a second thought to who you were handing them to.

TOM keeps his cool.

JIM (slowly realising)  
I didn't see anything wrong in what they wanted - oh shit.

TOM  
How did they make a first approach?

JIM  
Through my - friend.

TOM  
Who is he?

JIM  
Serbian dude in Hammersmith. He put me onto them.

TOM  
And he would be your rabbi?

JIM starts to panic, as the realisation of what he's done -  
and it's consequences - sets in.

JIM  
He's my dealer. He's my dealer.

TOM  
How did you make the exchanges?

JIM  
Dead drops. We never met in person. We agreed on a  
code. They'd put classified ads in the evening  
paper. If the ad included a fake phone number we'd  
agreed on, then I knew it was for me. So then I'd  
decode the ad. The first letter of each word in  
the ad, you write down a number. I put the numbers  
altogether, you've got a page on the A-Z and a map  
reference. That was the place and time of the dead  
drop. Usually a public lav. I'd leave the papers  
on the day, get the cash the next. It's simple but  
it works.

TOM  
What papers exactly?

JIM  
Admin paperwork, like I said. Army maps. Arms  
shipments. Transport. Whitehall itineraries.

TOM  
Are you aware of any other people using this  
method?

JIM  
No.  
(beat)  
What's going to happen to me?

TOM  
Bad things.

JIM

I want a solicitor-

DANNY

Shut up.

DANNY and TOM head for the door -

INT. THAMES HOUSE. THE GRID - NIGHT 5. 1834

Every desk has mountains of Evening Standards. Everyone is going through them. Each desk has an alphanumeric table to hand - each letter corresponding to a number. A large phone number is written on a whiteboard.

SAM stands next to a large map of Britain.

TOM

Somewhere in these ads are coded messages. Some of the messages have been used to communicate the location of dead drops with a mole in the MOD. But we think there are other messages - in particular, messages between a Serbian contact, and Miroslav Gradic. We are probably looking for a grid reference, a place and a time, anything that could be used to communicate a location on a map. Ignore any ad that does NOT conform with the template we've given you. Pass all your work on to Sam here. Quickly now please!

EXT./INT. STATELY HOME - DUSK 5. 1838

HARRY climbs out of a waiting car. Armed military men in combats stand guard. HARRY dashes across the drive towards a stately home - that screams: fuck-off important meeting held here. He enters and climbs the stairs.

INT. THAMES HOUSE. THE GRID - NIGHT 5. 1841

Silence as everyone mucks in. Turning pages. MALCOLM is double-checking his working. He doesn't like it.

MALCOLM

Bloody Nora!

TOM looks up as MALCOLM arrives at his desk.

MALCOLM

We're presuming they use the same code for Gradic as they did for Jim North, correct?

(Tom nods)

What if they're not dead drops?

(beat)

What if they're targets?

(showing Tom)

Four ads decode to a grid system in addition to the ones you indicated. But these ones aren't A-Z or Ordnance Survey. They're military. Two letters and ten digits.

(upset now)

Two of them decode to the exact locations of the attacks.

TOM's brain is jumping ahead-

TOM

What about the fourth?

MALCOLM

It's today's. It's the site of the COBRA meeting.

Silence.

TOM

All along. It's all been building to this.

DANNY and ZOE arrive.

TOM

He's been arming himself. But that's not what this is about. It's a means to an end. Strike enough military targets within the British Isles, and there's one group of people you can guarantee will get together...

ZOE

COBRA. Prime Minister. Chief of Defence Staff. Heads of all armed forces.

TOM (continuing)

Secretary of State. Heads of Five, Six... It's not just a national emergencies committee, it's practically a war cabinet...

DANNY

Striking at the heart of the country. Isn't that what he said? In the surveillance video?

TOM

He's taking them all out. He's -

(shouting)

CAR! I need a CAR!

Total urgency as TOM sprints past the pods -

INT. COBRA CONFERENCE ROOM - NIGHT 5. 1859

HARRY walks in. The great and the good are standing around, waiting for the meeting to begin.

HARRY  
Apologies for the delay. Let's get started, shall we?

Everyone moves to their seats.

INT. BACK OF A LORRY - NIGHT 5. 1900

A mortar nestles amongst terrifying hardware. Combat boots flank the ammunition boxes. Bazookas.

INT. COBRA CONFERENCE ROOM - NIGHT 5. 1910

HARRY is here, sits with the great and the good of the country. This is as serious as things get.

HARRY  
If we could all quickly proceed to agenda one, to the item marked EYES ALPHA 7... page 12...

INT. MI5 LEXUS - NIGHT 5. 1911

TOM drives, a man on a mission. We hear DANNY over the quadraphonic speaker system.

DANNY'S VOICE  
Is your GPS working, Tom? I can't get a trace on you-hang on, this'll take a minute. Out.

TOM's mobile goes.

TOM  
Hello?

ELLIE V.O.  
I stayed as long as I could. Longer than I should.

TOM  
Ellie?

ELLIE V.O.  
Even if you'd turned up, you know - I would have asked you this.

TOM  
Ellie, there's something very big going down right now-

INT. ELLIE'S CAR - NIGHT 5. 1912

ELLIE drives at speed, talking on her phone. MAISIE in the backseat, sleeping.

ELLIE  
I would say so.

INTERCUT CONVERSATION:

DANNY'S VOICE  
Switching red channel Tetra frequency Bravo Five,  
Tom.

TOM leans to the communications panel. Presses a  
button.

TOM (to Danny)  
I just need a second mate.  
(into phone)  
Ellie. I need to speak to you tomorrow.

ELLIE  
And I need you to choose. Now.

TOM  
Are you driving? You shouldn't be talking and  
driving-

ELLIE  
I am and so are you by the sounds of it - the job,  
or us, Tom. It's the only way it can work.

TOM  
I know you're upset-

ELLIE  
I'm well past upset! I can't do it any more.  
Hearing the doorbell and getting a shot of  
adrenaline up my spine. Hearing your voice on the  
phone and not knowing if you're in Portsmouth or  
Jerusalem or bloody Timbuktu and not being able to  
ask you, or talk about the weather or the news,  
because that would date stamp our conversation...  
I need all the stability I can get right now Tom.

(beat)

You don't know what it's like. Being part of it,  
you have no idea. The not-knowing. It hurts. It  
hurts so much.

(beat)

But I love you Tom. Maisie and I love you and we  
need you to choose, to give us any chance. You  
need to choose right now.

TOM  
Ellie -

ELLIE  
Now. Please.

TOM  
I can't do that this SECOND-

ELLIE  
Then you've made your choice. I'm sorry.

And she hangs up.

INT. MI5 LEXUS - NIGHT 5. 1913

TOM grabs the phone, tries to dial, drops it. There's an icy rage about him, a grasping for control... The phone clatters by his feet. He reaches down for it -

Comes back up as his hand guides the car across the centre line of the road- and oh christ he's veering onto the wrong side of the road - a lorry blasts its horn - !!

EXT. COUNTRYSIDE - NIGHT 5. 1914

GRADIC is here, commando gear and attitude.

He gestures to the others - they fan out and disappear into the gloom. GRADIC pulls off his safety.

They move off, towards the stately home.

INT. COBRA CONFERENCE ROOM - NIGHT 5. 1916

Sipping coffee and reviewing the safety of the land.

HARRY  
While I agree with you Sir, there is an urgent matter that takes precedence, I'm afraid -

INT. MI5 LEXUS - NIGHT 5. 1917

TOM keeps driving. DANNY heard on the quadraphonic car speaker phone-

DANNY'S VOICE  
Tom are you alright?

TOM  
Close shave. You found me yet?

DANNY'S VOICE

Yep. Three junctions from now.

TOM

Did you call ahead?

DANNY'S VOICE

Yeah. I spoke to Harry. He says to put your foot down.

EXT. STATELY HOME - NIGHT 5. 1925

This is the location of Cobra. The bad news is, GRADIC's team can be seen approaching. Lights blaze inside.

EXT. STATELY HOME (ANOTHER ANGLE) - NIGHT 5. 1928

As TOM arrives at the same building. There's an eerie silence about the place.

EXT. STATELY HOME - NIGHT 5. 1929

Dark figures enter through a service/kitchen door.

INT. STATELY HOME. STAIRS - NIGHT 5. 1930

TOM walks purposefully up the stairs. And then, the lights go out.

TOM continues up the stairs.

INT. STATELY HOME. MORE CORRIDORS - NIGHT 5. 1933

And as our eyes adjust to the gloom we see GRADIC's team with nightvision goggles. They split up.

Eventually, they too climb the stairs.

INT. COBRA CONFERENCE ROOM - NIGHT 5. 1934

And we're confused. Because in here, the lights are blazing. And the meeting continues.

HARRY

Apologies again for the last minute change in plans, but they were unavoidable I'm afraid. I hope you don't find the new venue completely disagreeable.

INT. STATELY HOME. CONFERENCE ROOM - NIGHT 5. 1936

GRADIC and his henchmen enter the conference room. In the darkness, GRADIC sees a lone figure (TOM) sitting at the

table. GRADIC is confused, having expected something different.

GRADIC  
(to henchmen, in Serbian)  
Kill him.

The henchmen raise their guns.

As we cut to a close up of TOM's face, we hear bullets being fired and gun flashes reflected on TOM's face.

The lights blaze on. PULL BACK from GRADIC, to reveal two dead henchmen lying on the floor, and four SAS men surrounding him.

And there at the abandoned conference table, a solitary figure. TOM.

TOM  
Sit down.

GRADIC  
I prefer to stand.

TOM  
You've been running. A long time.

GRADIC  
A long time.

TOM  
You must be tired.

TOM pulls a chair out. GRADIC eyes the shadows where the glint of special forces machine guns can just be seen.

GRADIC  
Of course.

INT. STATELY HOME. CONFERENCE ROOM - NIGHT 5. 1941

TOM and GRADIC sit at the table.

GRADIC  
"They are as much a part of the military machine as the army". Wesley Clark said that when you bombed our TV station. A "legitimate military target". And what about hospitals? What about the schools? I remember being there. Flesh smells so bad when it's burnt, you know. Very strong. It never leaves you.

TOM

Yes. I know.

GRADIC

My sons died in their workplace. From a bomb that knew its targets were innocent. So tell me this. How can you sit there and talk of war crimes?

TOM just stares.

GRADIC

All the righteous indignation of the Empire. Your weapons that arm the world against one another. Your propaganda machine that cries a just war when you turn the Danube into a toxic waste dump. I kill only my enemies. I am an honest man.

TOM

The British soldiers you killed weren't your enemies. Neither were the women and children you bulldozed alive into mass graves.

GRADIC

There were collaborators. They would have killed me when I turned my back.

TOM

Women and children.

Something's happening to TOM now and it's scary.

GRADIC

People venerate females and infants. They are born of woman and depend on her. They see only the Virgin Mary and the Babe in Arms.

GRADIC laughs ruefully.

GRADIC (CONT'D)

They see innocence. But they are mistaken. A woman or a child, they are all the same to me. If they are guilty, if they are my enemy, then they deserve to die.

And something snaps in TOM. A groundswell of blind rage propels TOM at GRADIC's throat. Pins him down on the floor, elbow tight against his Adam's Apple.

GRADIC can only make a hollow sound as TOM presses harder-

SAS OFFICER

Um, sir -

TOM just keeps pressing. He's going to break GRADIC's neck if he's not careful -

SAS OFFICER  
Sir they're ready for you outside-

TOM  
Can I have your weapon?

Silence.

TOM  
Your weapon.

SAS OFFICER  
I heard you, sir.

TOM  
Give it to me. Please.

SAS OFFICER  
I don't think I can do that sir.

TOM  
Hand over your weapon!

TOM's crying. And just as quickly as it arrived, the volcano of rage ebbs. TOM stands up. Sees GRADIC rolling around, hoarse, freaked out -

TOM could kick him in the head right now and probably kill him. The SAS OFFICER senses this and stands in the way.

SAS OFFICER  
I didn't see anything here, sir. Alright?

TOM wipes the pain away.

TOM  
Yes you did.

SAS OFFICER  
Well, sir, I must disagree with you there.  
(beat)  
I've seen this man at work.

The SAS OFFICER grabs GRADIC and pulls him to the door -

Soon TOM is left alone.

INT. THAMES HOUSE. HARRY'S OFFICE - NIGHT 5. 2250

HARRY and TOM sit.

HARRY

There's no justice anymore, Tom. Not the way the world plays it. Nuremberg. Truth and Reconciliation. There has not been a single unified and successful prosecution of international law. Do you know how much that one Libyan Lockerbie suspect cost this country?

TOM

An enormous amount of money.

HARRY

An enormous amount of money.

(beat)

They're sending Gradic to the Hague.

(beat)

Way the tribunal's going, he could die of old age before his case comes up.

TOM sits in stony silence. That release of anger was good.

TOM

The cells are like a hotel, you know. They have cable TV and table tennis.

HARRY

I heard about what happened in there.

TOM

And you're concerned about my emotional state.

HARRY

I couldn't care less about your emotional state. I care a lot about whether you're able to do your job.

TOM

I am.

HARRY

Well then. That's good news.

TOM

What about McCann's group?

HARRY

No word from Section C. And no news is bad news where they're concerned. We'll have to brace ourselves for the long game on that one. Their petty little Irish wargames will always be with us.

Silence. Then:

TOM

Do we still have those passports?

INT. RADO'S APARTMENT - NIGHT 5. 2252

RADO makes a call to ZOE's phone - in vain. He really liked her:

RADO

..Can you check again please? The number is 07700  
900002 ...

OPERATOR

That number is not valid on the network sir...

RADO

But I've called it, I've spoken to someone on  
it...

OPERATOR

I'm afraid you must be mistaken sir. That number  
has yet to be allocated-

RADO

Kate... Her name is Kate-

OPERATOR

Goodbye sir, I'm sorry-

The phone goes dead. A knock at the door. A heavy, official knock. Voices outside. A Police light flashes in the window. RADO is rumbled.

EXT. HELIPORT - NIGHT 5. 2347

TOM, ZOE, DANNY. They watch as GRADIC is manhandled onto a helicopter. The atmosphere is grim - no "victory".

DANNY

How long's the flight to Holland?

TOM

He's not going to the Hague.

DANNY looks at TOM. TOM passes ZOE a sheet of paper.

ZOE (reading)  
Egypt.

TOM

Via RAF Shoreham.

(beat)

In the interests of justice we're telling them  
he's a paedophile. On a British passport.

The rotors start swishing through the air... a downdraft blows  
their hair back...

TOM

Do you know what the Egyptians do with sex  
offenders?

ZOE

Would I want to know?

TOM shakes his head. The copter powers upwards into the night  
sky... TOM turns away, walks - ZOE and DANNY with him. That  
Spooks moment. Almost to himself:

TOM

You'd want to forget.

EXT. ELLIE'S MUM'S HOUSE - NIGHT 5. 0015

TOM walks from his car towards a front door. The door opens.  
ELLIE stands there, defiant.

TOM

I just want to see her.

ELLIE

Do you know what time it is? This is so unfair of  
you.

TOM

Please.

ELLIE

Tom, don't do this-

TOM

You'd do it. Come on, you would. One last time.

ELLIE

She's in bed. She's asleep.

TOM

What are you going to tell her?

ELLIE

I'll tell her you fell asleep too.

TOM turns, walks back to the car. ELLIE can't bear to shut the door just yet-but has to. Has to. She shuts - the sound of the latch like a final nail in the coffin for TOM.

He walks to his car.

In a bedroom window, MAISIE's face appears.

If TOM turned around now, he'd see her.

But he's too upset. He unlocks the car. A moment.

He senses something. ELLIE appears briefly at the window and takes MAISIE away -

Just as TOM turns around-

The light goes out. TOM turns back to the car and gets in.

INT. TOM'S FLAT - NIGHT 5. 0030

TOM gets home. A moment. He's been crying.

But now, a strange power about him. Calm.

CLOSE ON: A box

The photo of ELLIE and MAISIE. Nestled on an old jumper.

Another old jumper falls - obscuring their smiles.

The box is shut.

END OF EPISODE