



Series Two

Episode Three

By

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EXT/INT. RANGE ROVERS - DAY 1. 1148

Dunlop tyres crashing through puddles. Two Range Rovers.

Inside - Range Rover 1 is crammed with people in reflective jackets and protective suits. The atmosphere is apprehensive. Range Rovers swing into a tight bend off the road.

Inside - Range Rover 2 holds DANNY and two cohorts. DANNY checks a beeping tracker device. They're close.

Range Rover 1 - SAM fiddles with her face mask, securing it over her mouth. Another MI5 OFFICER gently pulls it down.

MI5 OFFICER

Let them see friendly faces.

EXT. COMMUNITY CENTRE - DAY 1. 1149

Municipal North London building - you've seen a million like it.

SUBTITLE: COMMUNITY CENTRE, STOKE NEWINGTON, NORTH LONDON

On their approach - Range Rovers split. One heading into front of building and the other to the rear.

A fund-raiser has taken over a carpark. Stalls and exhibition stands. A banner reads; "I.T. Is For EVERYONE."

A gaggle of clearly down-at-heel parents and kids listen to the PROJECT MANAGER holding court.

PROJECT MANAGER

(mid speech/background)

- if we can get fully funded then we can have portable I.T. centres like the one inside, up and running in your area. So your kids have access to

-

Range Rover 1 swings into car park. Officers spill out. One of the team films with a digi-cam.

PROJECT MANAGER

Wh-What the hell's going on?

MI5 OFFICER

Didn't you get a letter from the Borough? Damn! Clearance team. There's blue asbestos in this building.

Officers begin easing the stunned crowd back away from the building. An excited SAM glances to the community centre.

By the centre: DANNY leads his two cohorts along the back wall, unseen.

DANNY (into com-link)  
R.F. to Control; we're outside now. What's going on back there?

TOM (OVER COM-LINK)  
Fun and games...

INT. THAMES HOUSE. THE GRID - DAY 1. 1149

TOM (into com-link)  
... and the game is Murder In The Dark.

Around TOM, most of the Grid lies in semi-darkness. Officers scabble from desk to desk. Pick out COLIN pulling wires from a useless p.c. terminal - trying to locate the problem.

ZOE sits before a monitor - white fuzz.

ZOE  
We need Pakistan on-line Colin and we need it now.

COLIN  
I can't! Satellite feed is scrambled.

TOM (into com-link)  
Control to Reaction Force; everything's corrupted here and we've got two officers in danger. Proceed. Full discretion is yours.

INT. COMMUNITY CENTRE - DAY 1. 1150

A thermal imaging camera peeks around the door.

DANNY reads the screen - patterns of cool blue.

DANNY  
Room's cobalt. No life signs.

They enter fast, guns out - covering every corner. Computers laid out along a long trestle. Posters and charts proclaiming that "I.T. Is For EVERYONE."

DANNY  
Several p.c.'s. Look like regular ISDN feeds.

Movement in the doorway. They whirl, fingers on triggers. SAM - hey, I surrender.

SAM

You told me to watch and learn. I can't watch from over there.

DANNY's annoyed and flattered at the same time.

INT. THAMES HOUSE. THE GRID - DAY 1. 1151

ZOE watches the empty monitor desperately. She glances back at COLIN who looks up from his work - helpless. TOM presses the com-link tight to his ear.

TOM (into com-link)  
Systems still down here.

ZOE  
Tell Danny to hurry!

INT. COMMUNITY CENTRE - DAY 1. 1152

DANNY and co gliding through the building. SAM notices an internet feed running into a cupboard. Opens the cupboard door. A computer sits on the shelf, screen a dizzying blur of coded data. Top of the screen; "Access Confirmed. Security Class D Files Downloading. 23% complete."

SAM  
Found it!

DANNY (racing over)  
Look at it! Yanking files right off our system!

SAM  
Break the connection.

DANNY examines the ISDN line running into the skirting.

SAM  
Pull the line out!

DANNY (into com-link)  
Control; we've found the source. We're going to pull the connection.

INT. THAMES HOUSE. THE GRID. TOM'S STATION - DAY 1. 1152

TOM (into com-link)  
Check for traps.

INT. COMMUNITY CENTRE - DAY 1. 1153

DANNY (into com-link)  
It's gonna take time.

SAM  
Just break the connection -

TOM (OVER COM-LINK)  
Tread gently -

DANNY (into com-link)  
You've got officers in danger Control. I'm doing  
it.

He yanks the feed. The screen whites out.

INT. THAMES HOUSE. THE GRID - DAY 1. 1153

Gasps of relief as lights and power return. ZOE watches the monitor - a computer map appears headed WESTERN PAKISTAN - Grid C339.

ZOE  
We're up! Wh-Where are they?  
(into radio)  
Control to Anthony - to Cleopatra - please respond  
-

INT. COMMUNITY CENTRE - DAY 1. 1154

Graphic: A black spider scuttles across the snow-white screen. Stops dead centre. Numbers flash on its back.

8... 7... 6...

SAM  
Wh-What have we done?

DANNY  
Countdowns are not good.

4... 3...

DANNY  
Go! RUN!!

1...

A shrill high-pitched electronic shriek cuts through the room. DANNY, SAM and the other two officers react in sudden pain as their ear-pieces explode with high-band noise.

INT. THAMES HOUSE. THE GRID - DAY 1. 1154

TOM winces as the pitch belts through his ear-piece and tries to scramble his brain tissue.

TOM  
Shit!

He tosses the ear-piece away.

Meanwhile ZOE frantically scans the computer map. Acres of desert terrain.

ZOE  
Please respond - Click the line if you can't talk  
-

TOM regains his wits.

TOM (into com-link)  
C-Control to Reaction Force, come in! Danny?  
Danny!

Angry static is all he can get.

TOM (into com-link)  
Danny! What's happened? Danny!

COLIN (looking up from his circuits)  
We're okay folks. Contact with all officers has  
been resumed.

ZOE  
Not all. Tom, our people in Nok Kundi - they've  
vanished. Tom -?

TOM (shaken)  
We've just lost Danny. What the hell's going on?

She sees real fear in TOM's eyes.

INT. COMMUNITY CENTRE - DAY 1. 1155

DANNY and SAM - dazed. Look to the dead computer and then to each other - what the hell just happened?

TITLE SEQUENCE

INT. THAMES HOUSE. MEETING ROOM - DAY 1. 1302

TOM, ZOE and DANNY standing. Behind them, a set of monitors displaying the MI5 screensaver. RUTH pacing at the end of the room. HARRY sits straight-backed in his chair. Keeps a lid on his anxiety. RUTH is a cluster-bomb waiting to explode.

HARRY

So let me understand this; at 11.27 today, someone thrust a hand up our skirt. Our Thames House mainframe was hacked into from a remote site.

TOM

Correct. Operating systems were contaminated in seconds.

The monitors wash to white. Black cyber-spiders scuttle across screen dragging letters.

TOM

Archive files were swiped at the rate of a dozen a second. We traced them to a community centre in Stoke Newington.

DANNY

We attempted to break the connection. Triggered a high frequency pulse that scrambled the offending PC and left my fillings aching like hell.

On the monitors the spiders have created a poem.

TOM

Meanwhile, we're sent this.

ZOE (reads from screen)

"Zeus spoke and nodded with his darkish brows and immortal locks fell forward from the lord's deathless head, and he made great Olympus tremble."

RUTH

The Iliad. Homer. 8th century BC. The quote's a threat. Olympus was the seat of power in ancient Greece. Here, it trembles. So; whoever they are, they want to bring us down.

HARRY

A little inflammatory Ruth.

RUTH

Inflammatory?! You said it yourself; we've just been raped!

TOM

No, Harry said we were groped. We weren't penetrated. MI5 has a website just like Marks and Spencer or the Natural History Museum. These hackers broke in via that website. But they got nowhere near the Inner Sanctum.

(to placate Ruth)

It's like demonstrators breaking into Parliament and letting off fireworks. Alarming but hardly a threat to the constitution.

RUTH gives an incredulous snort.

HARRY

I - umm - think you should work on that Homeric quote Ruth. See what connections you can make.  
Yes?

RUTH inwardly settles herself. Strides out.

HARRY (for Ruth's benefit)

You three stay. I want to know what went wrong out there today.

He closes the door after RUTH.

INT. THAMES HOUSE. THE GRID - DAY 1. 1304

RUTH glances back. Through the sound-proof glass; HARRY waving his arms with angry expansiveness.

INT. THAMES HOUSE. MEETING ROOM - DAY 1. 1305

HARRY - calm despite the arm-waving.

HARRY

I'm giving you a sound grilling. Keep looking crest-fallen. Tell me when she's gone.

ZOE

She's gone.

HARRY lowers his arms with a world-weary sigh.

HARRY

That woman works for GCHQ. As far as she is concerned this isn't a crisis, just a glitch.

DANNY

And is it just a glitch?

HARRY

'Course not! It's a bloody crisis! See it as a first-strike at our operating systems. Someone's going to war.

DANNY

Do you think she'll go squealing to the top?

HARRY

She has every right. But I want to handle this at shop-floor level. Otherwise the brass will be crawling all over us. I'll keep Ruth busy here. But if these hackers get in again -

He breaks off, seeing their faces. And he reads them like a shelf of books - they're hiding something.

HARRY

Right. Tell me.

TOM (using computer)

We had a satellite trace running on two officers in the field. Operating tags - Anthony and Cleopatra.

HARRY

The arms-trafficking gig.

Screen: aerial graphic imaging of desert terrain.

TOM

Desert site just outside Nok Kundi, Western Pakistan. They were infiltrating an illegal weapons fair. The fair's own security forces suddenly went ape-shit. We don't know why. Anyway, Kalashnikovs started speaking and it all turned into a whole bunch of no-fun. Our people were relying on us to guide them to a safe location in the town.

He re-plays CLEOPATRA's last message - an urgent whisper over the nearby gun-fire.

CLEOPATRA (COM-LINK RECORDING)

Control this is Cleopatra. Exchange of fire. Security teams against forces unknown. We're caught in the middle. Please advise. We have to get out of -

Loud gun-fire. Angry static. Dead air.

ZOE

When the hackers got in the satellite link went down.

By the time we got back on-line we'd lost them.

A weighty silence as everyone muses on the possibilities.

ZOE

She's - You know she's getting married next month. Harry - if Rebec -

HARRY (cuts her down)  
In case you hadn't noticed, we're on a security  
clamp-down. Operating tags only please.

ZOE  
Sorry. Anthony and Cleopatra have been out there a  
long time. They're - depending on us.

HARRY  
Any suggestions?

TOM  
They've either gone to ground or they're in the  
ground.

HARRY turns slowly - looks through the window.

HARRY  
If these sods find a way to hack into the Inner  
Sanctum then every operative will suffer the same  
fate as Anthony and Cleopatra. MI5 will be  
powerless - as will this country.

They hurry out, leaving HARRY to contemplate.

INT. THAMES HOUSE. THE GRID. TOM'S STATION - DAY 1. 1340

DANNY and ZOE over TOM's shoulder as he spins through footage  
taken at the I.T. fair. Angles in on a middle-aged man -  
handing out leaflets to parents.

TOM  
Digi-cam footage from the IT fair. This is the  
only face-match.  
(as details scroll on screen)  
Gordon Blaney, 45. Born in Sunderland. Fully paid  
up member of the Socialist Party since '76.  
(pause for effect)  
Was once active for the S.F.M.

DANNY whistles low through his teeth - hot banana.

ZOE  
S.F.M.?

INT. THAMES HOUSE. COMPUTER ROOM - DAY 1. 1343

TOM, ZOE and DANNY. A wall-screen of archive footage - riots,  
arrests, images of the miner's strike and various agitated  
newspaper headlines. ZOE is having to catch up.

DANNY

The Socialist Freedom Movement; support the under-class through sabotage, extortion and lately through acts of computer warfare. Membership runs into the hundreds and they are well-funded. They detest New Labour which they see as a "presidential government" that must be dismantled. Along with all its bodies. Us included. We've been expecting something like this from them but nothing so effective.

TOM

They first came to our notice when we infiltrated the NUM during the Miners' Strike.

ZOE

I thought that was Special Branch.

TOM

Special Branch? They had a man marching along-side Scargill, we had a man running his bubble-bath. Whilst the miners were fighting for coal not dole, the S.F.M. saw it as stage one of a national revolution.

ZOE

My parents gave money to the miners.

TOM

Good for them.

ZOE - trying to gauge his look. She can't.

TOM

By the late '80's the S.F.M. were all but crushed. Now however, with the ground-swell of animosity towards a New Labour government, it's been easier for the extreme Left to procure funds. We believe the S.F.M. were behind the hacking of sensitive computer files at last year's Labour party conference. Then four months ago the Home Office received an unofficial e-mail. It talked in poetic terms about a major new high-tech offensive. And about, quote; "blinding the lid-less eye of State tyranny."

ZOE

Us. They want revenge.

TOM nods discreetly to DANNY. DANNY's cue -

DANNY

I've been building bridges with the organ of the

S.F.M. - the newspaper Red Cry. Posing as a  
freelance journo.

TOM (points to the screen)  
Red Cry. We've learnt that sales profits go into S.F.M.  
coffers. S.F.M. operatives can contact each other through the  
paper. Etcetera.

DANNY

I'm angling for the Red Cry editor to get me in  
touch with S.F.M. soldiers -

ZOE

Woa .. hold it. You've been engaged in this  
operation for seven months? When?

DANNY

When I played squash on Wednesdays. When I went to  
that school reunion -

ZOE

You came home plastered from that party.

DANNY (arch)

Did I?

DANNY (CONT'D)

Need-to-know Zoe. Nothing personal.

TOM hits a button - various pictures of BLANEY talking on  
street corners, buying a newspaper.

ZOE

So - so where does Gordon Blaney feature in all  
this?

TOM

Blaney teaches history and I.T. at Highdale Second  
School, Stoke Newington. Glowing record. Helps  
with the initiative to bring computer technology  
to inner cities.

Photo-enlargement - BLANEY amongst rioters. Wielding a  
baseball bat. Face a rictus of hate.

DANNY

Here he is again. Taken at the Industrial Summit  
riots in Leeds last summer. He was never arrested.  
Unlike this in '84.

Another photo - a bloodied BLANEY, head down, grappling with  
Police.

DANNY

Nottingham. One of the captains for the S.F.M.

Using the miner's struggle to push civil disobedience into other sectors. According to our files, this man is suspected of throwing a nail-bomb into a Police car and is one of two men suspected of GBH on a WPC in Bolton in '85.

TOM

We put a tap on his phone-line this morning.

He plays a recording. It's grim, distorted, vaguely Davros-like.

BLANEY (OVER PHONE)

Yeah, they got burnt today. I saw them. Shit, I'm not talking to you on this line.

EXT. BLANEY'S HOUSE - DAY 1. 1438

GORDON BLANEY freewheels into the street. Lean. Chiselled.

TOM (V.O.)

So we have ourselves a vicious anarchist who just happens to be handing out pamphlets yards from a computer hacking into MI5.

BLANEY (V.O./OVER PHONE)

They got burnt today. I saw 'em - They got burnt today. I saw 'em. - They got burnt today. I saw 'em.

TOM (V.O.)

We bug his home. His work. His entire life. If he washes his hands I want to know if he's using hot or cold. But oh so carefully people. He's our best lead and I don't want him bolting.

A postman almost collides with BLANEY, forcing him to brake. He regards the postman with eyes of flint. Pedals on, watched by a man with a dog. The man mutters discreetly into his lapel mike.

INT. THAMES HOUSE. THE GRID - RUTH'S STATION - DAY 1. 1707

Perched behind an unruly stack of paperwork, RUTH hammers at the keyboard. Chews a biro like it was a cinnamon stick. HARRY watches her.

RUTH

The Net offers sixty-eight thousand references to Zeus or Mount Olympus.

HARRY

Look for a cross-reference. Work round the clock  
if you have to.

They watch TOM and ZOE dashing out of the Grid - full of  
purpose.

RUTH

So - umm - trawling through this is helpful?

HARRY

Ruth, what you are personally doing is helping me  
enormously.

He walks away - leaving her unsure just what he  
means.

INT. THAMES HOUSE. CORRIDOR - DAY 1. 1708

TOM and ZOE walking. ZOE in reverie. COLIN and his team of  
techies wheel past a trolley of bulky equipment - almost  
colliding with them.

TOM

Watch it!

COLIN

Sorry Tom, house-keeping. Replacing all our  
routers. These beauties carry a firewall second to  
none.

He scurries on.

TOM

Maybe the worst's over. Maybe we've had our  
fright.

ZOE

It was horrible - hearing her voice cut off like  
that.

(pointedly)

Cleopatra I mean.

TOM (glib)

They're tough. They're resourceful. And we'll find  
them.

He takes her arm gently, guiding her to one side.

TOM

You know - your average terrorist is as skittish  
as an impala. He may need - coaxing. I'd like you  
to engage our subject Blaney in passive-aggressive  
empathetic counter-play.

ZOE

You want me to flirt with him?

He smiles - awaiting her answer.

INT. THAMES HOUSE. FORGERY SUITE - DAY 1. 1736

QUICK, SEXY MONTAGE - establishing a new identity.

Fingers on keyboards. ON SCREEN - a credit card application is accepted.

ON SCREEN - a driver's license with ZOE's face pixilates. A butch male officer picks from a vast array of cosmetic products exactly which items should fill a make-up bag.

END MONTAGE -

TOM leads ZOE along the table of paraphernalia - purse, credit cards, driver's license, etc. ZOE, weary of this game. TOM, like he's fresh out of the Academy.

TOM

Jane Graham, 25. Born in Slough. We're still penning your references. You'll be taking class straight away.

Drags a stack of books out from under the table.

TOM

English curriculum - Years 8 to 10. Everything from Chaucer to Charlie And The Chocolate Factory.

ZOE

Tom - I'm not a teacher.

TOM

Well you're not a canoeist but you had a canoeing accident last summer in France and -  
(seeing the look on her face)  
What's the problem?

ZOE

Tonight I'm seeing - a- a friend - and I have to be Emma the legal secretary. Tomorrow I'm Jane the canoeing English teacher -

TOM

You're Zoe Reynolds, MI5 officer -

ZOE

Don't spin me that. You hated lying to Ellie.

TOM

We have to know what else Gordon Blaney is planning -

ZOE

Bring him in.

TOM

And send the rest of them into hiding?

ZOE

It's a honey-trap and it's - it's naff.

TOM

Naff can work.

ZOE

Know what scares me? That one day I'll get a bump on the head and all these people I have to be are all going to get fused together in my psyche. I'll be one helluva schizophrenic.

He waits - patient. She scans the table.

ZOE

Jane should have just come out of a relationship. Makes her vulnerable. Might appeal to him.

She collects up her props. TOM watches her.

INT. COOL BAR - NIGHT 1. 2006

Fashionably reminiscent of the lower decks of a Russian dreadnaught. TOM plays with his drink. Looks up at VICKY.

VICKY

I pulled a man's eyeball out today.

TOM

I work for the Government.

VICKY

Then I pushed it back in again.

TOM

MI5.

(off her look)

I'm not some tosser trying to impress you, I'm serious.

VICKY

You have a very sexy frown.

TOM

I can tell you because they've checked you and  
you're clean.

VICKY

They clearly haven't seen me after a 36 hour shift

-

TOM

The truth. My name is Tom Quinn and I'm an officer  
for Her Majesty's Secret Service.

He waits for her reaction. She sips her drink.

INT. PUB - NIGHT 1. 2008

CARLO carries over wine for himself and ZOE.

CARLO

So what did you say to this articles clerk?

ZOE

To a pig like that? I hid all his floppy discs. In  
plant pots. All over the building.

CARLO (chuckles)

Great! At the bank, I'm the sort to let things  
fester. I don't open up very well.

ZOE

I hadn't noticed.

CARLO

That's because I want to share with you. Is that  
stupid?

ZOE

No it's - it's very honest.

CARLO

You're on edge tonight.

ZOE

It's not you.

She looks into his kind, expectant face.

ZOE

I need to work tonight.

CARLO  
For real?

ZOE  
Look - how about you cook me dinner this weekend.  
Like mama used to make.

He purses his lips - half smiles.

CARLO  
You got it.

ZOE  
I'm sorry I'm such lousy company.

She leans forward to kiss him then stands to go. Hesitates then kisses him again with real passion.

CARLO  
You can tell me anything.

ZOE  
Thank you. 'Night Carlo.

CARLO  
Goodnight Emma.

He doesn't see her wince.

INT. COOL BAR - NIGHT 1. 2011

TOM crosses his legs, waiting for VICKY to say something.

TOM  
How do you feel about what I've told you?

Shit, he's actually trying to look cool now.

VICKY  
I read a book about the Secret Service. You all wear the same colour tie. I suppose you're stuck behind a desk most of the time.

TOM  
It's not all paperwork. It can be dangerous.

VICKY  
So can wrestling a person on mescaline onto the examination trolley. Look, I don't want people dating Vicky the doctor. Do you want people dating Tom the Secret Service man?

TOM

I don't want anyone dating Tom - except you.

She smiles. Leans over and kisses his ear.

VICKY (whispers)

I want to taste you.

She goes to the bar. He re-crosses his legs - adjusting himself. Excited and a little confused by this woman.

INT. RED CRY OFFICES - NIGHT 1. 2028

A room of concrete pillars and large windows. Student-types work at computers, formatting the front page of the latest Red Cry edition. DANNY is led through by a bulky guy - some kind of security measure. JAMES CROWE turns to greet him. CROWE is South London, muscular, keeping his 50 years at bay. Watching DANNY from over a hard-drive he is dismantling is JOHNNY D - young, thin, bookish and cold.

JAMES

All right Ray? How's tricks?

DANNY

I got something for you. Went down in Stoke Newington yesterday. Word is; it's massive.

The atmosphere in the room has changed. JAMES chews his cheek. He flicks a switch and every terminal clicks over to screensaver. It's the students' cue to leave.

INT. RED CRY OFFICES - NIGHT 1. 2100

Empty save for DANNY, JAMES and JOHNNY D who continues working on the drive tower.

DANNY

There was some sort of raid involving the security services. MI5 trying to seize a load of computers - or something.

JAMES

I heard something.

Suddenly JOHNNY D is standing behind DANNY, turning a large screwdriver over in his hands.

JOHNNY D

Thing is: how did you?

DANNY

I got a mole in the Home Office says the S.F.M.

are back and declaring war. Should I be making a connection?

JAMES

I gotta get on Ray.

DANNY is smart enough to know the meeting is over. He makes to go.

JAMES (CONT'D)

Hey Ray - you coulda gone straight to a broadsheet with something like this. But you didn't.

DANNY

You know where my heart lies man.

He nods to DANNY with muted respect.

INT. DANNY AND ZOE'S FLAT - NIGHT 1. 2257

ZOE hunched over her curriculum books at the breakfast bar. DANNY makes coffee.

DANNY

This guy James Crowe - I think he's close to letting me in -

ZOE (slams her book, terse)

I should make it easy on myself. Like you.

DANNY

What?

ZOE

You're going for Sam aren't you?

DANNY

"Going" for her?

ZOE

She's pretty. And she's convenient because she's cleared -

DANNY

Hold on, Sam's not - I'm not - We haven't - You're in a scratchy mood. I'm going to get some shut-eye.

ZOE

Oi, you've got to test me on Charles Dickens.

He turns to her with a sigh.

ZOE (CONT'D)

Please?

DANNY

Don't take long, I'm working the dawn shift.

EXT/INT. HIGHDALE SCHOOL - PRE-DAWN. DAY 2. 0608

SPLIT-SCREEN MONTAGE: DANNY leading officers (including MALCOLM) across the playground. Lock picked in seconds. They are in.

Team spread out. Installing bugging devices.

CLASSROOM: DANNY places a listening device behind a map of the world.

STAFF ROOM: MALCOLM places a tiny camera above the tea-making area.

CORRIDOR: Three miniature directional mikes and a mini-cam embedded in the walls. Plastered in and painted.

CORRIDOR: DANNY strides down the central conduit. His team filter out of other rooms to fall in step behind him. MALCOLM trots towards the main doors.

DANNY (can't resist)

No running in the corridors.

EXT. HIGHDALE SCHOOL. GATES - DAWN. DAY 2. 0644

DANNY - the last into the back of the rusty grey van. Pulls away just as the caretaker poodles in on his moped.

INT. THAMES HOUSE. THE GRID - DAY 2. 0717

An alarm sounds across the floor. HARRY spills out of his office and bounds towards the nearest terminal. Panic from staff. Spiders' webs are forming on their screens.

COLIN leaps into a chair, fingers flying over the keyboard. Webs multiplying on screens. TOM takes the console next to COLIN's.

HARRY

What are they doing?

TOM

They're scanning lines of data. Looking for weaknesses.

COLIN  
Firewall is holding -

TOM  
Running a trace.  
(into com-link)  
Apple this is Control. Any movement at Blaney's?

OFFICER (OVER COM-LINK)  
Negative Control.

Bang! The webs are gone. A beat - then operating systems bounce back on screen.

TOM (thumps the desk)  
DAMMIT!! They're toying with us and they want us to know it!

HARRY  
We have to limit their routes of entry. I'm shutting down all non-essential systems. Zoe had better get us something on Blaney and she'd better get it quick.

The room turns to him. MI5 on the defensive - on home turf! And they see it in HARRY's eyes - cold, cloying fear.

EXT. HIGHDALE SCHOOL. GATES - DAY 2. 0822

Kids streaming in. Chasing, laughing, swapping make-up tips and love-bites. ZOE with her books clutched to her chest as she joins them - back to school. She notices a gauche 13yr old kid (PETER ELLIS) jostled by a couple of boys.

Across the road - BT engineers work around their striped tent. TOM parks his car.

ENGINEER  
All right gov'nor? Crackin' old mornin ain't it -

TOM (peevd/officious)  
Is your supervisor in there?

TOM pushes into the tent -

INT. TENT - DAY 2. 0823

MALCOLM sits at a cosy bank of monitors recording from the Highdale bugs. From here almost the entire school can be observed.

ENGINEER (quite posh)  
Jolly stuffy in here sir.

TOM

Accent's a bit Bow Bells Anton.

ENGINEER

Righty-ho. Point taken.

TOM settles himself next to MALCOLM. Together they watch ZOE enter the school surrounded by kids, on the monitor.

INT. HIGHDALE SCHOOL. STAFF ROOM - DAY 2. 0828

Smoky. Chairs and sofas spewing stuffing. Teachers huddled in corners. Some dozing. ZOE (fish out of water) picks out a chipped mug for her coffee. BLANEY enters. She remains casual but clocks his position.

SCHOOL TEACHER

Umm - Mr Harrow's mug I'm afraid.

ZOE

Sorry. Which one do I use?

SCHOOL TEACHER

You bring your own.

ZOE realizes all the mugs have names taped to the underside. BLANEY notices the moment.

INT. TENT - DAY 2. 0829

Monitor - TOM has an over-head view of the staff room. Watches BLANEY crossing to ZOE.

TOM

We're on.

INT. HIGHDALE SCHOOL. STAFF ROOM - DAY 2. 0830

ZOE aware of BLANEY next to her.

ZOE

Morning. Bring your own mug. They don't tell you that at training college.

BLANEY

That's teachers for you; left wing for life, fascist in the staff room. Supply yes?

ZOE

Qualified six months ago. Jane Graham. I teach English.

BLANEY  
Gordon Blaney. I'm history.

The lesson bell sounds.

BLANEY (CONT'D)  
Good luck.

ZOE takes a deep breath. Here we go.

INT. HIGHDALE SCHOOL. CLASSROOM - DAY 2. 0845

ZOE - terrified. Cool and cocky, her class face her. One girl (CLOE) wears a Discman. PETER ELLIS sits at the back.

ZOE  
So - So - wh-what do we think of the protagonist  
in Great Expectations? That's a good word;  
"protagonist". Who knows what it means? Anyone?  
You? Yes, you - headphones off please.

CLOE slides off her 'phones grudgingly.

ZOE  
The protagonist is the person that the story is  
principally about. Who would that be? Is it the  
boy, Pip?

No hands. Just cool faces. ZOE dry-swallows. CLOE slides her  
'phones back on.

INT. TENT - DAY 2. 0910

MALCOLM observes BLANEY teaching his class. TOM shakes his  
head, watching ZOE sweat on another screen.

TOM  
Give me an Afghan drugs deal any day.

MALCOLM  
I think she's splendid.

TOM casts him a look.

EXT. HIGHDALE SCHOOL - DAY 2. 1538

End bell. ZOE watches the kids screaming home. BLANEY walks  
towards her. She doesn't see him. His face is rigid - set.

BLANEY  
They want to -

ZOE (jumps)

Oh! God!

BLANEY  
Sorry. I made you -

ZOE  
It's okay.

BLANEY  
I was just going to say, they want to learn. Most  
of them. They just don't know how.

PETER ELLIS stumbles as one of the rough lads shoves him in  
the back in passing.

BLANEY  
Of course there's some - like that new kid Peter -  
won't connect with anything. Tough first day?

ZOE  
Daunting. Could do with a drink actually. Look -  
there's a nice bar on the High Street - I could do  
with some inside advice.

BLANEY  
From an old lag you mean? Sorry, I have to stay  
late.

He turns away abruptly - heads back into school leaving ZOE  
disappointed.

INT. TENT - DAY 2. 1540

TOM and MALCOLM tail him via a succession of cameras.  
Monitor: BLANEY unlocks a room. Enters.

TOM  
Gimme a signal Malcolm.

MALCOLM  
We can't cover the I.T. room.

TOM  
We're observing a possible computer hacker and we  
can't watch him with computers?

MALCOLM  
The room's being refurbished. We couldn't risk the  
decorators finding the bug.

TOM bites his lip.

INT. DANNY AND ZOE'S FLAT - NIGHT 2. 2041

ZOE knocks back a hefty vodka, cribbing on "Great Expectations". DANNY pours her another. TOM sets up a DAT-player.

TOM

Okay, our man does something in the I.T. room. God knows what. He goes home late. We pick up a good deal from our target mikes outside. He orders a pizza. Plays Dire Straits. "Alchemy". The live album.

DANNY

Was he working on his home p.c.?

TOM

We didn't pick up any keyboard sound. At eight twenty-six he receives a phone call. From James Crowe.

He plays the DAT.

JAMES (OVER PHONE)

- It was some bit of work Gordon -

BLANEY (OVER PHONE)

I don't want to talk about it -

TOM

He hangs up.

DANNY

So Blaney carries out the hack on Crowe's orders?

TOM

Probably. But we still need to tread gently. Zoe?  
Zoe!

ZOE (looks up from Dickens)  
I'm listening. "Tread gently."

TOM

But move to next phase. Let's probe further into his work life.

She drops her nose back into her book. TOM closes it.

TOM

Forget the kids for five minutes.

ZOE

Look, I had great teachers. All right? Miss Forbes in particular - It was because of Miss Forbes that

I got into Oxford. Because she pushed, she inspired. That's why I'm here.

TOM

You're not a teacher, you're an officer in the field.

ZOE

To those kids I'm a teacher. I'll do my job but don't tell me to just forget them.

TOM

Look, if S.F.M. succeed in destroying our national security network then we'll be as useless to this country as we were to Anthony and Cleopatra. That means those kids' lives are in danger. Everyone's life is in danger.

She hammers back the vodka - knows he is right.

TOM

So wear a tight sweater tomorrow.

ZOE

What?

TOM

I've been watching him all day, he fancies you. We need to build on that connection.

ZOE (arch)

Any particular sweater in mind?

TOM & DANNY

The blue one.

ZOE

Fine.

She stomps out.

INT. THAMES HOUSE - HARRY'S OFFICE - NIGHT 2. 2046

SAM charges in, handing her notes to HARRY.

SAM

It was Morse code tapped out on a cell-phone. From Cleopatra. But it's all jargon. I don't get it.  
What does it mean?

HARRY scans the message. Downs his scotch - rubs his eyes.

HARRY

It means Anthony is dead. Probably executed. She's moving East towards the town.

SAM (going carefully)  
I heard she's getting married.

HARRY

Hmm.

SAM

She's - going to get out of this, isn't she?

HARRY

Go home Sam. I want you in early tomorrow.

INT. THAMES HOUSE. THE GRID - NIGHT 2. 2100

Lights going out. SAM tries to leave via the pod - it refuses to open.

HARRY (weary - post the bad news)

We've shut the Pods down. Give it a push. Oh and put a memo out first thing; no matter how much you waggle the old John Thomas, the motion-sensitive urinals will not flush until this crisis is over.

SAM (dry)

Thank you sir.

(under her breath)

I look forward to the challenge.

HARRY notices RUTH - alone in a pool of light. Chewing biro. Trawling through Iliad references.

RUTH

There's no history of anyone using ancient Greek text in this way. So I'm trying to think laterally. We once had a codename Zeus.

HARRY

Oh yes, Algerian dissidents trying to buy a dirty atomic weapon. Giddy days.

RUTH

Harry - I feel like everyone is doing something whilst I'm painting the Forth Bridge.

HARRY

Rubbish! Not one of them has your stamina in such matters.

HARRY pats her on the shoulder and leaves.

EXT. VICKY'S FLAT - DAY 3. 0735

TOM steps out of the mansion flats' main door. The flat door-buzzer bleeps for attention.

VICKY (OVER DOOR BUZZER)  
Naked Girl to Sexy Beast. Do you read me, over?

He smirks. Doesn't respond.

VICKY (OVER DOOR BUZZER)  
Suggest immediate recall for intercourse. Repeat, urgent intercourse required.

TOM (into door buzzer)  
Uhh - I take it you're unfamiliar with the word "covert".

VICKY (OVER DOOR BUZZER)  
Don't go to work.

TOM (into door buzzer)  
I have to save the world. What sort of person would I be if I just didn't show? Besides, I'd jeopardise my pension plan.

VICKY (OVER DOOR BUZZER)  
I could write you a doctor's note.

TOM (into door buzzer)  
I'm terminating this connection.

VICKY (OVER DOOR BUZZER)  
The mood is fading. And it will be your solemn obligation to regain it later.

Grinning from ear to ear, TOM sets off.

INT. HIGHDALE SCHOOL. CLASSROOM - DAY 3 0926

Once again ZOE faces her class of dull-eyed pupils. She is wearing her tight blue sweater as ordered.

ZOE  
Pip's childhood act has a massive effect on his adult life. Who can tell me what he does? Cloe?

CLOE smiles and shrugs.  
One of the rough lads throws a ruler at PETER ELLIS.

ZOE  
Who threw that?

The LAD sniggers.

ZOE

It was you, wasn't it?

ROUGH LAD

Whatever miss.

ZOE

I won't tolerate that sort of thing in my class.  
Outside.

ROUGH LAD

You joking?

ZOE

Now.

The LAD rises. He's big. Almost her height.

ROUGH LAD

Like your top miss. Your boyfriend like it?

ZOE

Out.

ROUGH LAD

Have you got a boyfriend miss?

ZOE

I mean it.

ROUGH LAD

Can I be your boyfriend?

ZOE smiles. Grips him lightly at the back of the neck and digs her fingertips into the pressure points behind his ears. The boy goes rigid.

ZOE

That's the way - out we go -

She frog-marches the stricken lad from the room. Slams the door on him. Composes herself.

INT. HIGHDALE SCHOOL. STAFF ROOM - DAY 3. 1233

BLANEY watches ZOE making tea angrily.

BLANEY

You okay Jane?

ZOE

I forced a boy out of my class. He's insolent. Sneering. Upsetting the rest. But - I should've been able to win him round. Or at least contain him -

BLANEY

That fairytale moment when the bad apple is turned by the power of our teaching. It's crap.

She is alerted by the sudden steel in his voice.

ZOE

I failed.

BLANEY

The bad kids control what the rest of the class think and feel. They choose how much of the lesson gets through. In a sense they control the information.

INT. TENT - DAY 3. 1233

TOM leans forward - he likes this.

INT. HIGHDALE SCHOOL. STAFF ROOM - DAY 3. 1234

BLANEY

Brute force is an unwelcome ally. You inflicted pain on the controlling factor - for the benefit of the majority. You don't have to feel good about it, but don't kid yourself it wasn't necessary.

He realizes he may have revealed too much of himself.

EXT. HIGHDALE SCHOOL - DAY 3. 1612

Last kids leaving after another day. TOM walks into the playground dressed in overalls.

INT. HIGHDALE SCHOOL. I.T. ROOM - DAY 3. 1614

The caretaker lets in TOM dressed in paint-splattered overalls. TOM carries a tool bag.

TOM

Just gonna fit in some beading mate. Be ten minutes.

The caretaker ambles out.

TOM slips on a face mask. Produces a spray gun connected to a steel cylinder. Sprays the entire room - computers, desks,

floor - with a fine spray that sparkles in the air before settling invisibly.

INT. HIGHDALE SCHOOL. CORRIDOR - DAY 3. 1628

ZOE and TOM pass each other.

TOM (playing the oik)  
Aye. Aye.

ZOE ignores him pointedly. TOM shares a smirk with a couple of the pupils as he leaves.

ZOE at the classroom door - locked. She deftly and discreetly picks the lock. In.

INT. HIGHDALE SCHOOL. BLANEY'S CLASSROOM - DAY 3. 1628

SPLIT-SCREEN: ZOE enters the classroom and approaches BLANEY'S desk. She snaps on white forensic gloves.

EXT. HIGHDALE SCHOOL. DAY 3. 1629

SPLIT-SCREEN: TOM heads towards the gates.

MALCOLM (OVER COM-LINK)  
Tom - Blaney's heading for I.T.

TOM nods once in confirmation.

INT. HIGHDALE SCHOOL. BLANEY'S CLASSROOM - DAY 3. 1631

SPLIT-SCREEN: ZOE tries the desk drawer - locked. She picks it in three seconds flat.

INT. HIGHDALE SCHOOL. OUTSIDE I.T. ROOM - DAY 3. 1632

SPLIT-SCREEN: BLANEY reaches the door to the I.T. room. Feels for his keys. Damn. Trots back.

INT. TENT - DAY 3. 1633

SPLIT-SCREEN: TOM re-joins MALCOLM.

MALCOLM  
We've got a tiny problem. He's heading back.

TOM  
Bugger.

INT. HIGHDALE SCHOOL. BLANEY'S CLASSROOM - DAY 3. 1634

SPLIT SCREEN: ZOE examines a register, a few notes, a few other innocuous files from the desk drawer.

INT. HIGHDALE SCHOOL. CORRIDOR - DAY 3. 1634

SPLIT SCREEN: Following BLANEY. Getting closer.

INT. HIGHDALE SCHOOL. BLANEY'S CLASSROOM - DAY 3. 1634

SPLIT SCREEN: ZOE feels along the back of the drawer but can find nothing.

INT. HIGHDALE SCHOOL. CORRIDOR - DAY 3. 1635

SPLIT-SCREEN: BLANEY sees the classroom door ajar. His suspicions are raised. He slows his pace. Kids crash by.

BLANEY  
Walk don't run!

INT. HIGHDALE SCHOOL. BLANEY'S CLASSROOM - DAY 3. 1635

ZOE hears him. She quickly re-orders the paperwork and shoves it back in the drawer. She slides the drawer closed and works efficiently to re-lock it.

She has no time to get out. She hurries to the window. Suddenly realizes she is wearing her forensic gloves. Last minute scramble to rip them off two seconds before BLANEY enters. He discovers her rapping on the glass.

ZOE (to "kids" outside)  
Go on. Home with you. Go on.

BLANEY  
Everything all right?

ZOE  
I found two lads helping themselves to pens off your desk. You should think about locking this room.

BLANEY  
I do. I thought I had. I - must've forgotten.

He picks up his I.T. keys.

ZOE  
I'm glad I've run into you. I'm bored of eating supper on my own. You're the closest thing I've got to a mate in here. Take pity on the new girl.

BLANEY

I will. But not tonight if that's okay.

ZOE

Well - you let me know.

He smiles. Watches her leave. As soon as she is gone his smile drops. He scans the room deliberately.

EXT. HIGHDALE SCHOOL - DUSK 3. 1830

BLANEY cycles out of the school and past the Telecom tent. Vanishes into the night. TOM steps out of the tent.

INT. HIGHDALE SCHOOL. I.T. ROOM - NIGHT 3. 1834

TOM holds a bulky hand-held lamp. He switches off the strip-lights. Switches on his UV lamp and the room is thrown into startling fluorescent green. Everything has been coated in UV reactive dust. TOM picks out fingerprints in the dust - on the sides of the computers and markings on the desk surface.

INT. RED CRY OFFICES - NIGHT 3. 1838

DANNY arrives to find the place deserted. The terminals glow like ghosts. CROWE is deathly pale as he steps into their light - a zombie.

JAMES

There's a lot of discontent out there Ray. And it's lasted a damn site longer than one winter.

The old union men are back in the fray. The "awkward squad" who refuse to pay homage to Millbank. These people could come on-side with us if they thought we could turn the tables on an autocratic Judas government. Our struggle has never been more important. Our soldiers never more ambitious.

DANNY

Soldiers? You mean the S.F.M. No wonder MI5 are getting jumpy.

INT. HIGHDALE SCHOOL. I.T. ROOM - NIGHT 3. 1839

TOM studies prints and marks in the dust. He opens up a hard drive tower.

TOM (into com-link)

This hard-drive's just a shell. He's going to rig it for something.

INT. COFFEE SHOP - NIGHT 3. 1850

ZOE sipping cappuccino and swotting on curriculum. Looks up with a start to find BLANEY standing by her table.

BLANEY

I'm not a cynic, okay? All that stuff about necessary force. We live in an embattled society. Sometimes force is the only way.

(sits)

And I don't always sound like a pamphlet. It's just - I was involved in a lot of political stuff when I was younger.

ZOE

Rallies? That sort of thing?

BLANEY

My grandfather marched from Jarrow to London with heart disease to send a message to the Government. Blood clots turned his ankles into footballs. He died two days later. What good are rallies?

ZOE

So - what's the alternative Gordon?

BLANEY lifts his cool eyes to her. The silence hangs in the air. ZOE waits with bated breath.

BLANEY

Don't give up on them will you. It's only your first week.

(genuine smile)

I'll leave you to your work.

INT. RED CRY OFFICES - NIGHT 3. 1851

DANNY turns to the door.

JAMES

There's a man I'd like you to meet.

DANNY

What man?

JAMES

Gordon Blaney.

(A beat.)

S.F.M. is back in business Ray. And those that tried to crush us will burn.

INT. THAMES HOUSE. HARRY'S OFFICE - NIGHT 3. 2110

TOM, ZOE and DANNY waiting for HARRY. He breezes in, rubbing his hands together.

HARRY

Sorry it's so chilly, the heating's computer controlled so I've had it shut down.

TOM

We think Blaney's priming some school computers for another hacking operation.

DANNY

Tomorrow he'll be with his S.F.M. colleagues. They're tub-thumping and they want a journalist there. Me.

TOM

If Danny thinks this is a lone cell, he can give the signal and we swoop. Take them out.

ZOE

It doesn't make sense.

They all turn to her.

ZOE

He's cynical - angry - but he cares. I've seen it in him. He told me not to give up on the children. This from a man who wants national anarchy?

TOM

Yes.

ZOE

He strikes me as a tired old Marxist.

DANNY holds up the picture of BLANEY rioting.

DANNY

Don't forget the nail-bombs.

ZOE

Look, I've seen enough terrorists. There's always a piece missing in them. A piece of humanity. There isn't in this man.

HARRY drops into a chair beside ZOE, with a chummy sigh of empathy.

HARRY

It's quite beguiling isn't it; the simplicity of the outside world. Dinner bells, detentions and names on chipped coffee mugs.

ZOE  
I just -

HARRY  
I know. You enjoy being part of something -  
ordinary.

ZOE  
I've never lost sight of my objective Harry. My  
instinct tells me that Blaney's not as involved as  
we think. And my instinct's all I have.

HARRY  
No, you have your instinct backed up by twelve  
billion pound's worth of intelligence.  
Intelligence which must be protected.

INT. HIGHDALE SCHOOL. CORRIDOR - DAY 4. 0816

BLANEY in the empty corridor, his attention taken out of the  
window - where ZOE is walking across the quad with kids  
arriving.

BLANEY (into phone)  
I'm not kidding you James - I'm bloody serious. I  
don't know if it's Special Branch whoever - but  
I'm being watched.

He snaps his phone shut. Watches ZOE - impassive. Granite-  
eyed.

INT. HIGHDALE SCHOOL. CLASSROOM - DAY 4. 1010

ZOE - determined.

ZOE  
Right, William Wordsworth -  
(writes on the board)  
One of the Romantic Poets. Can anybody tell me  
what the Romantic Poets were all about? Anybody?

Class shift restlessly.

ZOE  
Poetry's pretty boring huh? Cloe - you don't like  
poetry?

CLOE  
Not really.

ZOE  
Not even romantic poetry?

CLOE

Don't care miss. Sorry.

ZOE crosses the room and jettisons CLOE's CD. The girl is startled.

ZOE

Dido. Got the case?

CLOE passes her the CD box.

ZOE

Okay then -

Using the album notes as reference, she writes on the board. The class - fascinated for the first time.

INT. TENT - DAY 4. 1011

TOM and MALCOLM watching various school images.

TOM

Blaney's on the move.

They watch him heading out of one of the fire-doors.

TOM

He's left a class. Where's he going? Malcolm -

BLANEY heads around the exterior of the building. MALCOLM jumps quickly between cameras.

MALCOLM

I've lost him.

INT. HIGHDALE SCHOOL. CLASSROOM - DAY 4. 1012

ZOE writing lyrics on the board. Class paying attention.

ZOE

"So you're with her, and not with me, I hope she's  
sweet, and so pretty. I hear she cooks  
delightfully"

(to class)

Dido has written a romantic poem. She's  
complimenting an ex-boyfriend on his new lover. Or  
is she? Cloe?

CLOE

Uhh - no, she's not.

ZOE

But she says this girl's wonderful - a great cook  
-

CLOE

She doesn't mean it miss.

ZOE

"When you see her sweet smile baby, don't think of  
me." Follow the logic of this poem. What's the  
theme running through it?

INT. TENT - DAY 4. 1015

TOM switches anxiously from camera to camera - no BLANEY.

INT. HIGHDALE SCHOOL. CLASSROOM - DAY 4. 1015

Hands shoot up.

ZOE

Yes? Daniella?

DANIELLA

Everything Dido's saying is like the opposite of  
what she means.

CLOE

Yeah when she says "Don't think of me", she really  
wants him to be thinking about her. She never  
wants him to forget her.

ZOE

Exactly!

ZOE spots BLANEY through the window. He's heading furtively  
round the back of the school. ZOE's suspicion tweaks.

ZOE

Right - uhh - write a - a love poem like Dido's.  
You have to mean the opposite of what you're  
saying. "I hate you" when you mean "I love you".  
Or the other way round.

CLOE

Where are you going miss?

ZOE

Get writing. I'm going to ask Mr Williams next  
door to listen out for you. And if you play-up  
I'll know it -  
(glances at a hidden bug)  
- believe me.

Most of the pupils are inspired enough to comply, especially the excited CLOE.

EXT. HIGHDALE SCHOOL - DAY 4. 1018

ZOE follows BLANEY's direction. Cuts off down the side of the school - clearly an out-of-bounds area.

INT. TENT - DAY 4. 1019

TOM watches her, via the monitor. Then she's gone.

TOM

I don't like her out of sight.

MALCOLM

D'you think he could be leading her? D'you think it's a set-up?

TOM springs out of the tent.

MALCOLM (CONT'D)

Tom?

EXT. HIGHDALE SCHOOL. GATES - DAY 4. 1020

TOM risks exposure. Leaning on the gates he casts his macro-binoculars across the grounds. Suddenly picks out ZOE approaching the maintenance shed.

EXT. HIGHDALE SCHOOL. SHED - DAY 4. 1023

The shed door is open. Inside it is dark. A water-tank gurgles like a living thing. ZOE peers into the gloom. There is movement in there. She has no idea that BLANEY has appeared behind her.

EXT. HIGHDALE SCHOOL. GATES - DAY 4. 1023

TOM watches it all through his binocs.

TOM (into com-link)  
Blaney's right behind her

MALCOLM (OVER COM-LINK)  
Forget her cover, Tom. Warn her.

TOM waits.

EXT. HIGHDALE SCHOOL. SHED - DAY 4. 1025

ZOE only notices BLANEY when he walks past her and stands in the shed doorway, holding a can of coke.

BLANEY

Come on son. I got you a drink.

PETER (sullen, from inside)

Go away.

BLANEY

Ah come on, you can't stay in there, mate. It's dangerous. You can talk to me you know.

EXT. HIGHDALE SCHOOL. GATES - DAY 4. 1025

SPLIT-SCREEN: TOM watching her through binocs.

EXT. HIGHDALE SCHOOL. SHED - DAY 4. 1026

SPLIT-SCREEN: PETER can be glimpsed in the shadows - blazer torn, a bruise above his eye. ZOE clocks TOM in the distance.

BLANEY

Peter - you don't have to talk about it if you don't want to.

PETER

I never even looked at 'em.

Still looking across at TOM, ZOE shakes her head once.

EXT. HIGHDALE SCHOOL. GATES - DAY 4. 1026

SPLIT-SCREEN: TOM reads the signal.

MALCOLM

Tom, we're being recalled for the Red Cry op.  
What's the deal out there?

TOM

She's okay. Pulling back.

He returns to the tent.

EXT. HIGHDALE SCHOOL. SHED - DAY 4. 1027

ZOE joins BLANEY.

PETER

I keep me head down. Then they don't see you.  
Sometimes.

BLANEY

But this time they went for you.

PETER

It's safe in here.

BLANEY

Peter -

PETER

My dad knows karate - self-defence - all that. He's gonna come down here and Jason Sweeny and that lot'll wish they were dead! My dad'll sort it.

ZOE

Peter, we've got a problem. If Mr Blaney and I are caught out here when we should be teaching, we'll be for the high-jump.

PETER and BLANEY both look surprised.

ZOE

You know, I need this job. I'm not going back to the old one. You ever plucked chickens for a living? There's no up-side.

PETER (grinning more)

Yeah - all right - don't go on miss.

ZOE

So how about we both bunk off early and I'll run you home.

PETER edges out of the shed. BLANEY closes the shed door and throws the bolt. He casts a look to ZOE - nice job.

EXT. PETER'S HOUSE - DAY 4. 1211

BRYONY ELLIS slips the front door open an inch on PETER and ZOE. Small, neat, hair tied tight. PETER hugs her. She strokes his hair absentmindedly.

ZOE

Mrs Ellis, I'm Jane Graham, Peter's English teacher. There was some bother at school. Shall I come in and we can talk -

BRYONY

It's not a good time.

ZOE

What about Peter's father? Is he at home?

PETER

My dad works long hours miss.

BRYONY

I have to get on. Thanks for bringing him home.

She closes the door softly in ZOE's face. With an inward shrug, ZOE returns to her car. Her mobile sings for attention.

ZOE (mobile)

Hi, Auntie Doris? How are you? I'm on my way.

She quickens her pace, jumping into the car.

INT. MI5 SURVEILLANCE VAN - DAY 4. 1251

TOM and MALCOLM wait inside, watching DANNY arrive at the Red Cry offices on a monitor. They are both wearing head-sets to listen in on the conversation in the cafe.

MALCOLM

We're in business.

INT. RED CRY OFFICES - DAY 4. 1254

DANNY is met by JAMES and JOHNNY D plus their henchman, Bulky Guy.

DANNY

So where's this Gordon Blaney?

Bulky Guy frisks him roughly.

DANNY

I thought we had trust.

The henchman pushes DANNY away and nods to JAMES.

DANNY

You want Blaney to be the spokesman for the S.F.M. yeah? I mean that's really what this is about isn't it.

JAMES

Be quiet.

DANNY

If you guys are about to declare war then I'm the man to get your message into the nationals. I'm the safe link you've been looking for. I'm the -

JOHNNY D  
Why the stud?

DANNY  
Eh?

JOHNNY D  
The stud. I haven't seen you wear one before.

INT. MI5 SURVEILLANCE VAN - DAY 4. 1255

TOM and MALCOLM exchange worried glances.

TOM  
Someone tell me he's worn a stud before now.

MALCOLM  
Definitely.

TOM  
Great. We've got a paranoid.

INT. RED CRY OFFICES - DAY 4. 1255

DANNY fingers the stud in his ear.

DANNY  
What are you talking about? I've always worn one.

JAMES  
He's clean Johnny -

DANNY  
You wanna see it? Make you happy?

He pulls the stud out and tosses it over.

JOHNNY D  
What's this coating?

DANNY  
Wha -? It's a cheap job off the market.

JOHNNY glances through the window.

INT. MI5 SURVEILLANCE VAN - DAY 4. 1256

TOM  
What is it? Some kind of bugging device?

MALCOLM  
Actually it's a cheap job off the market.

TOM

But it's got Johnny's mind racing and that's not good.

(into com-link)

Stand-by all units.

They stand, ready to leave...

INT. RED CRY OFFICES - DAY 4. 1257

JOHNNY looks at a CCTV monitor of the road outside. It is almost deserted save for three cars and a Bedford van. JOHNNY notes their position.

He grips DANNY by the jacket.

JOHNNY D

Three vehicles evenly positioned. Perfect for triangulating target mikes!

DANNY

Woa! Come again - ?

JOHNNY D

Control vehicle across the street! This is a damn set-up! We're not doing this!

DANNY

Is he high or something?

JOHNNY D

We're not doing this!

JOHNNY looks to JAMES, beseeching. JAMES nods.

DANNY

Ah, come on -

JAMES

We run a newspaper. I thought you might like to interview an activist from the old days. That's all. I've changed my mind. There's no job for you here mate, don't call again.

DANNY tries to laugh it off but can see the whole operation collapse around him.

DANNY

Shame.

(beat - then calmly)

Back-up.

INT. RED CRY OFFICES - DAY 4. 1259

Officers filter calmly into the office.

TOM

Could you please place your hands on your head.  
All of you.  
(to officers)  
Impound these computers.

TOM casts DANNY a look - hard luck. DANNY strides over to JOHNNY D - frustrated.

DANNY

It was just an ear-stud you paranoid twit!

INT. RED CRY OFFICES - DAY 4. 1259

BLANEY walks in to the office, unaware of what is happening inside. Sees the activity. Shit. Turns around. ZOE arriving behind him, blocks his way.

BLANEY  
Jane?!

He squints at her with a half-smile. She opens up her shirt tails so he can see the pistol in her holster. BLANEY's smile collapses. He looks back at the men being bundled away. He feels acutely betrayed. The moment pains ZOE.

INT. THAMES HOUSE. INTERROGATION ROOM - DAY 4. 1452

Grey walls. Grey door. Grey lighting. ZOE sits opposite a grey GORDON BLANEY.

ZOE

I know I stand for everything you hate - but I want you to help me. Because it's important to everyone in this country.

BLANEY

At the I.T. fair - those "council workers" had MI5 written all over them. Crowe phones me from time to time. Always wanting to re-recruit me - all that bollocks. I told him what I'd seen.

ZOE

You told him you saw us get burnt.

BLANEY

But I didn't do the burning. I'm not involved in any of that stuff.

ZOE

You suspected we were watching you.

BLANEY

I have a past. Picket-lines, that sort of thing. I got scared. Thought I might be a Police target.

I'm a school teacher -

She holds the rioting photo in his face.

ZOE

And what's this, school trip to Leeds?

BLANEY

What the hell's -? That's not me. That can't be me! You're setting me up -

ZOE

And the nail bombs? And what about that WPC in '85? You hacked into her didn't you. In the very real sense -

BLANEY

Your bosses feed you crap, you wolf it down and ask for seconds. I charged a few riot shields in my youth and you decide I'm a psychopath.

ZOE

We know you were tampering with hard-drives at the school -

BLANEY

I was installing modems!

ZOE

All right - okay - I want to know what you think Gordon -

BLANEY

I think whoever's playing you people is playing you good. 'Coz you're not only barking up the wrong tree, you're in the wrong forest. For the record - I teach!

She knows she'll get no more. She turns to go.

BLANEY

And I wasn't playing at it "Jane." I was in it for real. What's real for you? Do you people even know what reality is?

She hesitates. Then leaves.

INT. PETER'S HOUSE - NIGHT 4. 1832

PETER sits at the kitchen table eating fish fingers. Everything about him has altered - straight-backed, clear-eyed and well-spoken. BRYONY collects her jacket.

PETER  
I won't need you any more.

BRYONY  
Then what about this weeks' - ?

PETER  
Under the newspaper.

She lifts the newspaper revealing a heavy wad of cash bound in plastic.

PETER (CONT'D)  
'night. Oh and don't forget if you say a word to anyone I can make it so you won't even be able to get a library card.

She shakes her head with a disbelieving smile - as though looking at some rare and dangerous creature and marvelling at its evolution.

INT. PETER'S HOUSE. BEDROOM - NIGHT 4. 2000

PETER's room is an Aladdin's cave of blistering computer technology. A widescreen computer linked to a hard-drive that MI5 would be proud of. PETER's fingers play a symphony on the keyboard. On screen - complex logarithms dance to his tune. He hits a "wall". Sighs angrily.

The man leaning against the far wall (VICTOR) is dressed in utilitarian t-shirt and jeans. Handsome, craggy, kind eyes.

VICTOR (kneels by him)  
You're doing great Noah. By-pass the trunk codes.

PETER (as we shall call him) reads the red warning that pops up on screen.

PETER  
I can't get past this firewall.

VICTOR  
There's nothing MI5 can build that my boy can't get over. What can you tell me about this defence system? Think carefully.

PETER

It attacks foreign codes. Like white cells in our bodies.

VICTOR

Excellent.

PETER

So - so if we send in a decoy code then - then maybe their system will attack it so heavily that it'll leave a hole somewhere for us to slip through?

VICTOR

That's my boy.

Father and son regard the screen.

INT. THAMES HOUSE. THE GRID - NIGHT 4. 2019

RUTH hammers through reference after reference, ignored by the rest of the Grid. Names scroll before her tired eyes - Zeus, Kronos, Titans, Olympus - She yawns.

COLIN is hunched over a terminal near to RUTH's station - hums of computers all around him. He mutters and curses under his breath.

INT. PETER'S HOUSE. BEDROOM - DAY 5. 0704

Dawn sunlight filtering through. PETER yawns. Shattered.

VICTOR

I'm so sorry about this Noah.

PETER

Don't sweat it dad. I could do another forty-eight hours.

VICTOR (so proud)

Yes - you could couldn't you?

PETER

The decoy program's assembled.

VICTOR

We're not going to get long before they smell a rat.

PETER

I know.

He hits a key and an hour glass pops up at the side of the screen. PETER takes a deep nervous breath. His dad looks at him encouragingly- the ever solid presence.

VICTOR  
Let's get busy.

PETER types in a command.

PETER  
Decoy away.

INT. THAMES HOUSE. THE GRID - DAY 5. 0707

Alarms sound on the Grid. COLIN's head pokes up from behind a gutted modem. RUTH jumps at the sound.

RUTH  
What is it?

COLIN  
Firewall's under attack.

INT. PETER'S HOUSE. BEDROOM - DAY 5. 0708

On screen, the hour glass icon up-ends. Sand begins dribbling through. The ticking clock.

PETER  
We don't have long til they know it's a trick.

VICTOR  
Then fly like the wind son.

Computer graphic sands of time still trickling. PETER's fingers a blur on the keys.

PETER  
Looking for weaknesses in their main system. Found one!

VICTOR  
Isolate.

Data highlighted on screen.

VICTOR  
Thirty seconds my boy.

INT. PETER'S HOUSE. BEDROOM - DAY 5. 0709

VICTOR  
Fifteen seconds.

PETER  
Can't get through -

Sand running out.

VICTOR  
Ten seconds.

PETER  
Too late -

VICTOR  
Never.

BIG CLOSE UP: Data wheeling across screen.

PETER  
Wait!

VICTOR  
Five -

PETER  
There's a by-pass in the op system for their  
internal phone lines -

VICTOR  
Three - two -

PETER dashes off a command and hits RETURN. Just as the hour glass hits red.

INT. THAMES. THE GRID - DAY 5. 0710

RUTH's screen collapses into a mass of scrambled data.

Every terminal the same. A cry of anguish from COLIN. TOM glances at DANNY - each clock the other's fear. Lights dim.

HARRY  
The Angel of Death is over us.

INT. PETER'S HOUSE. BEDROOM - DAY 5. 0710

VICTOR  
We're in their main-frame but this is as close as we'll ever get to the Inner Sanctum without access to their own computers. Let's start the ball rolling.

PETER  
You bet dad.

VICTOR  
Send in the spiders.

PETER thumps return.

INT. THAMES HOUSE. THE GRID - DAY 5. 0711

Power down. Lights low. Officers frozen by disbelief. They watch a black spider inch its way across the screen, dragging a message. The same message that appears on every terminal.

COLIN  
I don't believe this! Not again. It's not possible.

TOM  
Number 94. House number? What number does Blaney live at?

ZOE  
Twenty-six -

TOM  
Come on folks! Anyone? 94. Number 94.

DANNY  
The S.F.M. may have numbered their agents.

TOM  
Get on it.

RUTH swivels in her chair - biting through her biro.

RUTH  
Periodic Table.

HARRY nods slowly. All eyes on RUTH.

RUTH  
Periodic Table?

TOM  
Someone -

DANNY  
Yep.

He springs the Table up on his computer.

TOM  
Number 94.

Down they scroll. Highlight cursor rests on 94 - Plutonium.

EXT. HIGHDALE SCHOOL - DAY 5. 0800

Playground teeming with laughing, jostling kids. ZOE and TOM cross the quadrangle. TOM carries a box-like device (a scintillation counter). As soon as he switches it on, the needle twitches to the top of the scale. The box crackles angrily.

TOM  
Oh shit - shit -

He swings 360, trying to get a source.

ZOE  
How high?

TOM  
Sixty - seventy gamms. Radioactive as hell.

They take in the laughing pupils around them - sounds of play intermingled with the ugly crackle of the counter.

TOM (into radio)  
Danny, the school's a radioactive hotzone. We need to evac a minimum of two clicks. Pull everyone out. Everyone. At once!

INT. TENT - DAY 5. 0800

ANTON bursts into the tent, where MALCOLM is still hunched over his terminal and monitors.

ANTON  
It's Chernobyl out there!

MALCOLM  
I can't leave everything up and -

ANTON  
Too late for that, man.

He literally pulls MALCOLM out of his seat.

EXT. TENT - DAY 5. 0801

MALCOLM and ANTON scabble from the tent and leg it.

EXT. HIGHDALE SCHOOL - DAY 5. 0804

TOM (into radio)

Prep portable decontamination units for upwards of  
four hundred.

ZOE shoots him a terrified glance.

EXT. TENT - DAY 5. 0807

Public rushing through the street. Panic. Disorder. In the  
melee, "PETER ELLIS" slips unnoticed into the BT tent.

INT. TENT - DAY 5. 0808

PETER is delighted to find MALCOLM has abandoned his computers  
still on.

EXT. HIGHDALE SCHOOL - DAY 5. 0911

Deserted playground seen from on-high. Three figures in  
radiation suits advance across the quadrangle.

INT. THAMES HOUSE. THE GRID - DAY 5. 0932

Lights and power still dimmed. Everyone clustered. HARRY's  
face set like concrete. DANNY stands with SAM.

SAM

Those children -

He puts his arm around her instinctively.

DANNY

What about Tom and Zoe? They had high-level  
exposure -

HARRY shoots him a look that says it all. His mobile rings.

HARRY (into phone)

Yes - ? Say that again -

TOM and ZOE walk into the Grid to a ripple of gasps.

HARRY (into phone)

Forget it, they're here.

TOM

We're clean.

ZOE

Not that that stopped a woman with a moustache  
from scrubbing my inner thigh for half an hour.

DANNY

The others? The children?

TOM

No contamination. We've cancelled the procedure for the rest. Going to have one helluva time at the next PTA.

TEAM LEADER (OVER TANNOY)

White Light to Control. We've found it.

EXT. HIGHDALE SCHOOL. SHED - DAY 5. 0933

The radiation boys have encircled the maintenance shed. Their counters growl off the scale. One of the team emerges with a cylindrical device. The device is clearly electronic.

INT. THAMES HOUSE. INTERROGATION ROOM - DAY 5. 1006

BLANEY is shaky and wan. TOM drops the cylindrical device into his lap. ZOE stands just behind TOM. She hates seeing BLANEY like this.

TOM

A Geiger scrambler. This beauty confuses scintillation counters. Makes them read like hot potatoes. Where did you get this? Dissident CIA? Eastern Europe? Toys R Us?

ZOE

You can't play dumb Gordon, you were in that shed.

BLANEY

Not alone.

He glances up at her - daring her to believe him.

INT. HIGHDALE SCHOOL. CORRIDOR - DAY 5. 1042

School eerily deserted. ZOE picks the locker labelled Peter Ellis. Filthy football socks fall out as well as a rotten packed lunch and a few greasy text books.

TOM (OVER COM-LINK)

Anything?

ZOE (into com-link)

Disgusting boy's locker. This was crazy after all.

INT. THAMES HOUSE. THE GRID - DAY 5. 1043

RUTH notices TOM writing down "PETER ELLIS" on a pad.

RUTH (to Sam)

Who's Peter Ellis?

SAM

A boy from the school. Blaney mentioned him.

RUTH

A boy?

SAM

Important?

RUTH

It's a new factor. I can feed it into my cross-reference for the quote.

On a whim, she snatches up the paper and returns to her station. She starts cross-referencing files on her desk.

INT. HIGHDALE SCHOOL. CORRIDOR - DAY 5. 1045

ZOE's search is done. She goes to close the door. A sticker on the inside of the door catches her eye - "I.T. Is For EVERYONE."

ZOE (into com-link)

Tom - look through the footage from the I.T. fair.

INT. THAMES HOUSE. THE GRID - DAY 5. 1047

RUTH's station. She looks up from her files.

RUTH

Sam. I need you to do me a favour. Get down to the Registry and pick up a surveillance recording from 2001.

Across the Grid - a phone on the desk rings. DANNY answers. His eyes widen in shock.

DANNY

Clearing you now Cleopatra.

(shouts out)

We've got her on the squawk-box. I'm patching her through!

SAM pauses at the door - bated breath. DANNY flips a switch - a breathy woman's voice over the Grid com.

CLEOPATRA (OVER COM-LINK)

Cleopatra to Control - re-instating contact. Do you read - me -?

Relieved, SAM hurries on her errand.

DANNY (into com-link)

Good to hear you Cleopatra. After two days we thought we'd lost you.

CLEOPATRA (OVER COM-LINK)  
Sand-storm delayed me. But \_ I've reached the town. Managed to secure this phone from a taxi-driver. Anthony is - he's gone -

DANNY (into com-link)  
We know. We can see you're entering Nok Kundi. Exact position please?

CLEOPATRA (OVER COM-LINK)  
Entering the north quadrant on foot.

DANNY (into com-link)  
Status?

CLEOPATRA (OVER COM-LINK)  
Status appalling thanks for asking. Very tired. Dehydrated. Think my wrist's broken. Five minutes from the Kasbar.

DANNY  
Stand-by -

TOM blots all this out - concentrates on the footage from the I.T. fair. A face flashes through frame. He freezes the picture. Creeps back. PETER ELLIS allowing SAM to ease him back across the car park.

INT. PETER'S HOUSE. BEDROOM - DAY 5. 1048

PETER returns. VICTOR is waiting for him.

VICTOR  
Did you find their inner sanctum codes?

PETER  
They made it easy. The terminals were still on.

PETER types in a lengthy code. The screen dissolves into an elegantly designed system of files marked "Security A."

INT. THAMES HOUSE. THE GRID - DAY 5. 1050

DANNY feels utterly useless with no power.

CLEOPATRA (OVER COM-LINK)  
Control - I'm in the kasbar. I'm being followed. I need that safe house. Give me coordinates.

DANNY flounders in front of a scrambled map.

DANNY (into com-link)  
Stand by.

Words scroll across the screen. No spiders this time.

HARRY (reads)  
"We have access to every part of you. Even the Inner Sanctum. We will now download everything. We will expose every one of your dirty secrets. Your people will be free and Olympus will crumble. Good riddance."

SAM rushes back in with an audio tape which RUTH snatches from her.

SAM  
This is it.

CLEOPATRA (OVER COM-LINK)  
Control! I'm desperate here! Give me safe house coordinates!

DANNY (into com-link)  
Stand by. We're having technical difficulties.  
(off mike)  
Harry - what do we do?

HARRY  
Nothing. We're sitting ducks.

TOM drags on a com-link set.

TOM (into com-link)  
Zoe -

ZOE (OVER COM-LINK)  
I'm here.

TOM (into com-link)  
Peter was at the I.T. fair but -

ZOE (OVER COM-LINK)  
It's okay. I'm already there.

TOM - a picture of concern. Snatches his jacket.

EXT. PETER'S HOUSE - DAY 5. 1055

ZOE pulls up outside. Is this madness? She works the lock.  
Enters.

INT. THAMES HOUSE. THE GRID - DAY 5. 1056

Stymied. Helpless. DANNY just stares at a dead screen.

HARRY

Have we got anything at all?

DANNY

Couple of minutes and they'll be in the Inner Sanctum. Then they can start wiping us out.

CLEOPATRA (OVER COM-LINK)

Control!

DANNY (into com-link)

Sit tight Cleopatra and observe radio silence. You're on your own for now.

CLEOPATRA (OVER COM-LINK)

Getting used to that. Radio silence then. Please don't be long.

And she is gone once more. An aura of doom has settled. RUTH joins HARRY.

RUTH

"Zeus spoke and nodded with his darkish brows."  
Yes?

HARRY

What?

RUTH

The original translation is "The son of Kronos spoke and nodded with his darkish brow." Zeus was the son of Kronos. Kronos was a powerful Titan but his son became even more powerful. In a sense, it's a reference to a powerful child.

HARRY

And there was I getting worried.

RUTH

Sometimes you just need one more factor. I thought seeing as you were interested in this boy - Look, Put it all together - Greece, Titans, Kronos, spiders, fathers and sons, the lot. And you get something.

HARRY

Well - what?

RUTH

This is an old surveillance recording I had sent

up from the Registry. It's from a farm house in Greece eighteen months ago. A mountain place near the Albanian border called Titan's Reach.

She plays the DAT recorder. Static. Fuzzy child's voice.

CHILD'S VOICE

- the web - you've ruined it! You've ruined it! -

Cut off by gun-fire.

RUTH

That was Noah Gleeson. Recorded by an officer with a surveillance mike outside the farmhouse.

HARRY

Noah Gleeson. Son of Victor Gleeson.

INT. PETER'S HOUSE - DAY 5. 1058

ZOE picks up a book from the dining table - Iliad with pages marked. She glances up the stairs.

INT. PETER'S HOUSE. BEDROOM - DAY 5. 1058

ZOE enters cautiously. PETER sits thumbing through "Great Expectations" whilst spiders multiply on his screen.

PETER

Pip's an idiot. His whole life is controlled by the will of this rotten convict.

ZOE (forced calm)

What are the spiders doing Peter?

PETER

They carry binary information. When they're all assembled they'll wipe you out.

ZOE steps towards the PC.

PETER

I wouldn't touch that if I were you. You never know what might happen.

His gaze is so steady and chill that she halts.

PETER

And my name's Noah Gleeson by the way. I've been the one in charge.

ZOE looks at the photographs on the wall. Leeds riots. A throng of thugs. The series of pictures demonstrate how GORDON

BLANEY has been gradually pixilated into the shot - his face over the face of bat-wielding rioter.

ZOE

You've been leading us astray. Why?

INT. THAMES HOUSE. THE GRID - DAY 5. 1100

HARRY stands, hands in pockets and back to the floor.

HARRY (decides)

Why not? What else is there to do?

(turns to the floor)

Victor Gleeson was our man in Athens. Only family, his son Noah. They had apartments in the embassy compound. You'd heard of Noah hadn't you Danny?

DANNY

Boy was a computer genius. Destined for great things.

HARRY

He worshipped his father. Victor's cover story was that he was working for the embassy but in fact he was working under-cover with some Albanian terrorists. He slipped up somewhere. They kidnapped him and Noah eighteen months ago.

INT. PETER'S HOUSE. BEDROOM - DAY 5. 1101

PETER telling ZOE the same tale.

PETER

They kidnapped us. Took us to this farmhouse. MI5 knew we were there!

ZOE

Did we rescue you and your dad?

PETER's withering, sickened look says it all.

INT. FARMHOUSE - FLASHBACK. 1200

Rustic Greek room. VICTOR hunched in a corner with his son. Shadows playing on the wall above them - men with guns shouting in a foreign tongue.

VICTOR

They'll rescue us Noah.  
(ruffles his son's hair)  
Chin up my boy.

Hands grab VICTOR and haul him to his feet.

INT. PETER'S HOUSE. BEDROOM - DAY 5. 1102

PETER

They locked me in a cupboard.

ZOE

Why?

PETER

So they could hurt dad. Find out what he knew. But he's so tough. They couldn't break him. I could hear them trying.

ZOE

It must have been unbearable.

INT. FARMHOUSE. CUPBOARD - FLASHBACK. 1217

NOAH hugs his knees in the dark space. Outside - muffled cries from his father.

PETER (V.O.)

Dad says that fear is the biggest enemy an officer ever faces. You have to block out the fear and find something to focus on.

NOAH stares at the tiny spider constructing her web in a nook. Vibrating to every punch.

PETER (V.O.)

I waited. I shut it all out just like dad taught me. Watch the spider. Watch the spider in her web.

INT. PETER'S BEDROOM - DAY 5. 1103

ZOE notices the spider reference books on the bed. The toy spider dangling from the lamp. The cyber spiders multiplying on screen. An obsession.

PETER

Then they worked out that if they tortured me instead, he'd tell them everything.

INT. FARMHOUSE. CUPBOARD - FLASHBACK. 1223

Cupboard door crashes open. Heavy boots crunch through the web, destroying it. Hands grab NOAH.

NOAH/PETER

The web! You've ruined it! You've ruined it!

Gun-fire starts. Echoes over -

INT. THAMES HOUSE. THE GRID - DAY 5. 1112

DANNY unrolls plastic maps of the Nok Kundi area - tracing paths through the labyrinth but unable to find anything to help CLEOPATRA. HARRY faces his anxious team.

HARRY

We wanted to go in but we didn't want the boy to get hurt.

INT. PETER'S HOUSE. BEDROOM - DAY 5. 1113

SPLIT-SCREEN:

PETER (tearful fury)

All this was happening and MI5 were outside, listening to it and doing NOTHING!!

INT. THAMES HOUSE. THE GRID - DAY 5. 1113

SPLIT-SCREEN:

HARRY

But when we heard him cry out we had to risk going in.

INT. PETER'S HOUSE. BEDROOM - DAY 5. 1113

SPLIT-SCREEN:

PETER (tearful triumph)

There was a lot of shooting - but we escaped.

INT. THAMES HOUSE. THE GRID - DAY 5. 1114

SPLIT-SCREEN:

HARRY

There was a lot of shooting. Victor was killed.

EXT. PETER'S HOUSE - DAY 5. 1114

THIRD SPLIT-SCREEN: TOM outside the house. Watches his team emerge from another car.

TOM (into com-link)

Zoe - the kid's dad was killed and he blames us. He's in a psychotic state. Go slow with him.

INT. PETER'S HOUSE. BEDROOM - DAY 5. 1114

SPLIT-SCREEN: ZOE nods once. She never takes her eyes off PETER.

PETER

Dad and I got away.

INT. THAMES HOUSE. THE GRID - DAY 5. 1115

END OF SPLIT-SCREEN:

HARRY

We brought the boy home. Kid was traumatized. Social Services looked after him. God only knows what was going on in his head. That incredible mind corrupted by grief.

INT. PETER'S HOUSE. BEDROOM - DAY 5. 1116

PETER smiles.

PETER

It took a lot of thinking but then one day Dad came and told me what I had to do.

ZOE

And what did your - your dad tell you? Did he tell you to get even?

PETER

Stop other agents being betrayed by MI5. It was going to take loads of work.

(beat)

I ran away. Social Services didn't have a clue where to look. Easy. I used cyber cafes. Found everything I needed on the net. Stole cash off the net. Rented this house on the net.

EXT/INT. PETER'S HOUSE - DAY 5. 1116

TOM and his team creep into the house.

INT. PETER'S HOUSE. BEDROOM - DAY 5. 1116

ZOE

And your - "mother"?

PETER

Did you like her? She's an actress who needs money for drugs. She wants to be in "Phantom Of The Opera". I met her in a chat-room site. I did it all. And dad was always around to help me.

(beat)

We've controlled everything. We've been hacking into you for months, setting you up big time.

ZOE

You set up Gordon Blaney too.

PETER

We found him on an old police list. Teacher who'd been in trouble. Perfect. We rigged the computer at the I.T. fair. We knew you'd go for him. I'd already cheated myself a place in Highdale. Knew you'd put an officer in the school. But more than that -

ZOE

- you knew we'd surround the area with surveillance technology. Computers tapping right into the heart of the Grid. You arranged the radiation scare! So - we evacuate our people -

INT. TENT - DAY 5. (FLASHBACK) 0808

PETER in school uniform sliding into the tent.

ZOE (V.O.)

And during those minutes you took all the information you needed to get into our A-systems.

INT. PETER'S HOUSE. BEDROOM - DAY 5. 1117

ZOE is in awe. Looks around her at all the high-tech gear.

PETER

If you have the money and you know where to look you can get anything. I almost bought an amphibious car but that was just silly.

ZOE

So you were so smart that you got hold of all this amazing stuff and then - what? You use it to attack us?

PETER

My dad could've been killed because of MI5. And just because their stupid plan went wrong they don't want to know him. He's a hero! I'm doing this for you too. They don't care about you. You're just a gadget like the Geiger Scrambler.

His finger hovers over the keys.

PETER

It'll be over. The agents all over the world can come home.

ZOE picks out TOM whispering in her ear.

TOM (OVER COM-LINK)  
We're on the stairs Zoe.

ZOE  
Noah - if you take those files and expose all our  
officers then who's to say what happened to your  
dad won't happen to them?

PETER  
My dad got away! They will too!

INT. PETER'S HOUSE - DAY 5. 1117

SPLIT-SCREEN: As ZOE talks, TOM is easing his team in and  
around the house. He moves stealthily across the landing  
towards the bedroom.

INT. PETER'S HOUSE. BEDROOM - DAY 5. 1118

SPLIT-SCREEN:

ZOE  
Oh God Noah you're wrong. We've got an officer  
lost in the desert because of this. She's lost and  
alone and she's totally cut off because of what  
you've done.

INT. THAMES HOUSE. THE GRID - DAY 5. 1119

THIRD SPLIT-SCREEN: DANNY waiting for contact with CLEOPATRA.  
Eyes glued to the map. Eerie silence in his headset.

INT. PETER'S HOUSE. BEDROOM - DAY 5. 1119

SPLIT-SCREEN:

PETER  
Bring her home -

ZOE  
We can't bring her home.

PETER  
I didn't send her!

ZOE  
No you didn't. She chose to go. Like your dad  
chose to go to Greece. Like he chose to work for  
MI5 -

A beep from the PC.

PETER  
Spiders are ready...

ZOE  
Noah - you have done a dreadful and incredible  
thing. But I know you don't want to see good  
people die. Please - let us bring her home.

The spiders have amassed. PETER's finger-tip is on the key.

TOM steps softly into the room.

TOM  
Noah?

PETER (turning - eager)  
Dad?

A million cyber-spiders crawl over each other.

ZOE  
Bring her home Noah.

TOM steps up next to PETER. The boy is frozen.

TOM  
Don't be scared. You've done all you can. Mission  
aborted.

His finger reaches for ESCAPE.

ZOE  
Tom -

PETER  
I wouldn't.

TOM  
No choice mate.

TOM gently taps ESC - the program aborts.

INT. THAMES HOUSE. THE GRID - DAY 5. 1120

Systems return. Lights flicker up to strength. Relief is palpable. DANNY's map returns.

DANNY (into com-link)  
Cleopatra, this is control - I can give you safe-  
house coordinates now.

CLEOPATRA (OVER COM-LINK)  
Thank God - Thank God -

HARRY sags into a chair - exhausted. He catches RUTH's eye. Offers her a nod of recognition.

EXT. BLANEY'S HOUSE - DAY 6. 0820

GORDON BLANEY throws his rucksack over his shoulder and looks back at his house one last time before getting into a taxi.

ZOE (V.O.)  
What about Blaney?

EXT. HIGHDALE SCHOOL. GATES - DAY 6. 0821

ZOE stands across the road, watching pupils return. TOM joins her.

TOM  
He's been relocated with our apologies. I think he gets book tokens.

(beat)  
Amazing. We spend billions against the drug cartels, the Iraqis - yet we're almost brought down by one pathologically traumatized child genius.

ZOE  
All the things that Victor knew and that little boy absorbed it. It's a wonder his head didn't explode.

TOM  
It did.

ZOE  
Blaney asked me what was real for me. The games, the role playing. We don't get any anchorage in our lives. Something goes wrong and where do we run - except inside ourselves.

TOM  
I drink slammers and that helps. Time to go.

ZOE catches sight of CLOE. The girl smiles across at her.

ZOE (softly)  
Don't think of me.

CLOE'S POV: ZOE watching her from across the street. A van passes between them and when it is gone - so has ZOE. Vanished into thin air.

INT. HOSPITAL ROOM - DAY 6. 1100

NOAH GLEESON plays chess against an empty chair. He is watched from a polite distance by HARRY and the Psychiatric supervisor.

HARRY

You see you always knew where you were with a public school traitor. Just look for the pipe-smoking sixteen year old sodomite with a copy of E.M. Forster under his arm.

(sighs)

He's Victor Gleeson's son so see that he gets the very best of everything. Cheeky little tyke. Poor, poor boy.

NOAH makes his move.

PETER/NOAH

Mate in thirty-two.

VICTOR is sitting opposite the chess-board. Head bowed.

PETER/NOAH

You haven't looked at me in days. You don't have to make your mind up now. About whether it's worth the risk.

VICTOR

I've made my mind up  
(lifts his head)

Just remember the spider my boy. When her web is destroyed, what does she do? She spins a new one. Even more beautiful. Even more complex. And she catches many flies.

And he smiles at his son. NOAH smiles back.

END OF EPISODE