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1 **EXT. DUAL CARRIAGEWAY - DAY 1. 1500** 1

Siren. The ambulance is going fast, swerving through traffic.

2 **INT. AMBULANCE - DAY 1. 1500** 2

HARRY PEARCE is lying down with an oxygen mask over his face. The left arm of his jacket is shredded. He is seriously injured. But he is giving two PARAMEDICS a bad time. He pulls at the mask and tries to get up. \*

HARRY  
National emergency ...

PARAMEDIC  
Mr Pearce lie back ...

3 **INT. LONDON CLUB - DAY 1. 1501** 3

A cave of red leather furniture, wooden panels and yellowy lighting.

Oliver Mace is sitting in a comfortable armchair sipping a cup of tea. A steward brings him a cordless telephone.

STEWARD  
Telephone call, Mr Mace.

OLIVER  
Thank you very much, John.

4 **INT. AMBULANCE - DAY 1. 1502** 4

It's swaying. Harry is causing all sorts of problems with equipment.

PARAMEDIC  
Mr Pearce lie down!

HARRY  
I want a helicopter ambulance to London! I want to be patched through to ... to ...

He is very faint. He does not resist an oxygen mask.

5 **INT. CAR - DAY 1. 1503** 5

DANNY is driving, Zoe beside him. The radio is on. They speak over it. Zoe is taking a call.

RADIO VOICE  
... I'm as near as I can get to the scene of the assassination of the Chief Of The Defence Staff, Air Chief Marshall Sir John Stone.

They talk over the radio.

(CONTINUED)

CONTINUED:

ZOE

Right.

(She puts the phone down)  
Harry's going to London by air  
ambulance.

DANNY

Is he fit enough?

ZOE

He's lost a lot of blood.

6

INT. LONDON CLUB - DAY 1. 1503

6

Oliver Mace is on the phone.

OLIVER

No no just let me take this in.  
Tom Quinn shot the Chief Of The  
Defence staff? Then shot Harry  
Pearce to escape? Our very own  
M.I.5 golden boy?

He thinks for a moment holding the phone away from him.  
Lower.

OLIVER (cont'd)

You know this is our chance.

VOICE ON PHONE

(Later revealed to be that  
of Jason Belling)  
Then take it.

OLIVER

I do have the Prime Minister's  
backing. I can rely on that,  
absolutely?

VOICE ON PHONE

Oh yes.

OLIVER

Right, I'm going to move very fast.

7

INT. CAR - DAY 1. 1510

7

Danny is driving. Zoe with a map. Radio one is playing The  
Darkness.

DANNY

How far to the M11?

ZOE

Ten miles, less. We're doing good  
time.

Close to Danny.

(CONTINUED)

CONTINUED:

A FLASHBACK: Very brief. Tom fires the gun at Harry.

Back in the car, Danny swerves it.

ZOE (cont'd)

Danny pull over.

DANNY

I'm OK.

RADIO VOICE

(Continuing)

That from The Darkness's first album 'Permission to Land.' And breaking news about the assassination of Sir John Stone. In the last few minutes the police have issued a description of a man they want to interview in connection with the shooting.

DANNY

This is all going too fast we've got to get back to London!

RADIO VOICE

He is described as white, tall, dark hair, around thirty years old. He is armed and dangerous.

DANNY

They're describing Tom.

ZOE

It must have been authorised by Thames House.

DANNY

But who?

ZOE

Anyway Tom's dead.

DANNY

Is he? Do we know that?

Zoe turns the radio off. Danny is very upset.

DANNY (cont'd)

I won't believe Tom Quinn killed himself. Never. Whatever he's done he'd fight to stay alive.

Danny swerves the car again.

ZOE

Danny stop the car!

8 **EXT. LAYBY - DAY 1. 1512**

8

The car stops.

Danny gets out and hammers his fists on the roof of the car then walks away along a wide grass verge.

SHOT: Zoe in the car. She's weeping, tears down her cheeks. The phone in the car rings. She answers.

ZOE

Ruth?

9 **INT. THAMES HOUSE. THE GRID - DAY 1. 1512**

9

Ruth on the phone.

Around her there is chaos. SPECIAL BRANCH OFFICERS are opening desks and pulling out files. Papers fly in the air. As she speaks a distraught MALCOLM and SAM can be seen behind her, shouting.

On TV monitors BBC 24 hour news is showing first a picture of SIR JOHN STONE in full uniform, then a picture of Tom. The caption is 'ASSASSINATION ...'

RUTH

SAM

You and Danny had better get back here. Get your hands off my files!

RUTH

MALCOLM

Special branch plods are turning the place over.

You ape! You crashed my programme!

ZOE (ON PHONE)

On whose authority?

RUTH

They say the Joint Intelligence Committee have launched an investigation. But can the JIC do that? So fast?

She glances at the pods. Oliver Mace is coming through the pods followed by two suited aides who are carrying large briefcases.

10 **INT. CAR - DAY 1. 1512**

10

ZOE

Ruth. Tell Harry.

RUTH (ON PHONE)

Oh no.

ZOE

What?

11 INT. GRID - DAY 1. 1512 11

RUTH

The chairman of the JIC just walked  
in. Listen. Dog house. Now.

Oliver Mace is beside Ruth. He takes the telephone from her  
and replaces it in its cradle.

12 EXT. LAYBY - DAY 1. 1512 12

Danny is some yards away from the car. Zoe calls.

ZOE

Danny! Dog house! We've got to  
go!

He turns then runs to the car. He gets in. The car pulls  
away.

13 INT. GRID - DAY 1. 1513 13

OLIVER

No more calls please, I am  
launching an investigation.  
Sanctioned by Downing Street. So  
you are all suspended.

RUTH

Suspended?

OLIVER

I'm afraid this is going to be  
something of a blood-bath.

He smiles.

**TITLES**

14 EXT. ESTABLISHING. HOSPITAL - DAY 1. 1600 14

15 INT. HOSPITAL CORRIDOR - DAY 1. 1600 15

Ruth walks along a corridor. She turns round suddenly. For  
a moment a MAN stands at the end of the corridor looking at  
her. Then he walks out of sight.

She walks on along the corridor. She comes to a window -  
white Venetian blinds - and sees Harry lying in bed, his  
eyes closed.

Ruth goes to the door. A SPECIAL BRANCH HEAVY is sitting on  
a chair. He holds a heavy communications device.

RUTH

I've come to see Mr Pearce.

(CONTINUED)

CONTINUED:

She shows him ID. He shakes his head slowly.

RUTH (cont'd)  
This is ridiculous, he's my boss.

She goes for the door. He stands. He's huge. She backs away, hands held up.

Ruth walks around a corner. She stops. She observes a young NURSE on the nursing station.

The nurse leaves the station. Ruth smiles.

Opening her bag Ruth turns and catches up with her.

RUTH (cont'd)  
Can I talk to you?

NURSE  
Sorry?

RUTH  
It's about Mr Pearce.

NURSE  
(whisper)  
They say he's a spy.

RUTH  
He is.

The nurse: wide eyes.

RUTH (cont'd)  
And the thing is, I work for him.  
And I'm in love with him. And they  
won't let me see him. Could you  
give him a note? I mean ... I'll  
write it ...

She takes a notebook out of her bag with fifty pounds.

The nurse, seeing the money, hesitates.

RUTH (cont'd)  
(Low)  
I'm ... having his child.

The nurse looks at her.

The man following Ruth appears at the end of the corridor again. She walks towards him, blowing him a kiss as she passes.

16 INT. HOSPITAL ROOM - DAY 1. 1601

16

Harry is in bed. The young Nurse brings in a tray of food. A regulation NHS battered aluminium lid covers the food. The nurse smiles brightly and winks. Harry stares at her.

The nurse goes. Harry lifts the lid. There is a note.

CLOSE UP: the note is in morse code. Harry reads it. And still reading it he lifts a telephone.

17 EXT. HERON QUAYS STATION - DAY 1. 1625

17

It's dozy. Mid afternoon, just before the rush hour. No one is about.

Zoe and Danny are on the station platform. Ruth appears, looking nervous.

\*  
\*

RUTH  
Had to do the taxi trick.

\*  
\*

Malcolm and Sam hurry toward them.

\*

ZOE  
Did we all shake our tails?

\*

MALCOLM  
(proud)  
They had three on me.

SAM  
I biked all over.

\*  
\*

Danny ignores her.

\*

DANNY  
So the Chairman of the JIC is stomping around Thames House going through all our files, down to old apple cores in our desks ... And we've got to sneak off here just to talk! I mean what the hell is going on?

ZOE  
So what's Oliver Mace doing?

SAM  
Maybe he thinks you all helped Tom.

ZOE  
That's so stupid, Sam.

Sam recoils. Danny intervenes.

(CONTINUED)



CONTINUED:

DANNY

Maybe ... not stupid. Maybe that's what this is about. What do we know about Oliver Mace? Has he ever done any real spying?

ZOE

Was MI6 before going over to chair the JIC. Got the reputation as desk spook.

DANNY

The worst.

ZOE

But I heard he's got a hidden past as a quizmaster. Northern Ireland.

RUTH

I heard worse. He steps over the line. When he was in Kosova three Serb agents died in detention.

A beat.

RUTH (cont'd)

He's a very dangerous man.

ZOE

Who is treating us like traitors, suspending us, having us followed ...

RUTH

I smell the stench of deep politics.

Malcolm looks down the platform. A is talking \*  
to himself, waving his arms, laughing. (It is ADAM CARTER,  
in disguise.) The others have not seen him.

ZOE

The question is how do we stop him?

DANNY

Tail him. Get some dirt on him.

RUTH

He's untouchable. We'd never get near him.

DANNY

Then we'll take his big stick away.

ZOE

What do you mean?

(CONTINUED)

CONTINUED:

DANNY

Prove Tom was innocent.

ZOE

But he wasn't, forgive me ... he  
wasn't. He was accused of murder  
and treason and he shot Harry to  
get away!

\*  
\*

DANNY

We don't know why he shot Harry,  
not really. I think we should see  
Christine Dale. Maybe Tom talked  
to her.

Beyond them the is now making a cheerfully erratic path  
toward them waving his arms. \*

SAM

(Gossip bright)

Oh Christine Dale, C.I.A. London  
Station, who, you know ... with  
Tom?

Zoe raises her eyebrows.

\*  
\*  
\*

MALCOLM

(To the .)

Please go away.

\*

And suddenly the is talking to them fast, flat Essex  
accent low. \*

\*

Sam. They've got a tracker device  
on you. Get rid and get out now.  
And I bet there's another one on  
your bike.

And he peels away.

(cont'd)

Youse snobby English lot ... Get  
lost the lot of yer.

\*

They all look at each other. \*

RUTH

Quick ...

Zoe, Ruth, Malcolm and Danny run their hands all over Sam's  
cycle clothing.

(CONTINUED)

CONTINUED:

SAM

Oh I'm sorry I'm so sorry ...

MALCOLM

Got it!

He lifts a small device - like a tiny button battery. They all turn to run from the station, Malcolm throwing the device onto an escalator. \*

18 EXT. OUTSIDE HERON QUAYS STATION - DAY 1. 1630 18

They run from the station. They stop for breath.

ZOE

Who was that?

RUTH

Guardian angel?

Seconds after they've disappeared Special Branch Officers run into the station. \*

19 EXT. ESTABLISHING. WHITEHALL - DAY 1. 1700 19

The camera takes in the heart of Government. It turns and takes in the Foreign Office.

CAPTION: Foreign Office. Whitehall

20 INT. FOREIGN OFFICE. CORRIDOR - DAY 1. 1700 20

A grand door. Oak panelled. \*

Caption: 'Joint Intelligence Committee, Foreign Office.' \*

21 INT. FOREIGN OFFICE. COMMITTEE ROOM - DAY 1. 1700 21

Ten MEN are seated around a very shiny oval table. There are files and papers before them. Oliver Mace is at the head of the table.

SHOT: the camera pans along some of the place markers before the men. On them: 'Foreign Office,' 'Home Office,' 'Ministry of Defence,' 'Treasury,' 'Cabinet Office,' 'Deputy Chief Defence Intelligence,' 'M.I.6' and 'M.I.5.'

The M.I.5 chair is empty.

HUGO WEATHERBY is the Deputy Chief of Defence Intelligence. He is a battered looking fifty year-old. But alcohol has not wholly destroyed his military build.

OLIVER

I aim to finish the investigation at M.I.5 in the next few days.

(CONTINUED)

CONTINUED:

The whole culture at Thames House  
is rotten so we are cleaning the  
stables.

(CONTINUED)

CONTINUED:

HUGO

What about Harry Pearce?

Embarrassment that Hugo has spoken up.

OLIVER

Harry will retire on medical grounds. The rest of his department will be dismissed or, if the evidence is there, prosecuted for helping the rogue officer amongst them.

HUGO

Are you sure this is in the interests of National Security?

OLIVER

Absolutely. We cannot have another Tom Quinn. So could I have a vote to authorise the investigation ...

HUGO

(Interrupting)

Which is nearly over. Did the Prime Minister personally order this?

OLIVER

He is fully informed.

HUGO

Not the same thing.

OLIVER

Hugo I know you're an old friend of Harry Pearce so I take your judgement to be clouded..

HUGO

Oh, clouded am I?

OLIVER

Anyone against?

\*

A moment. Then Hugo raises his hand nervously. Oliver ignores him.

\*

\*

OLIVER (cont'd)

Then I proceed.

\*

22

**EXT. CHRISTINE DALE'S FLAT - DAY 1. 1705**

22

Zoe and Danny are outside Christine Dale's flat. Danny rings the bell. No response.

ZOE  
Have we been followed?

DANNY  
Nine O'clock.

Zoe looks sideways. A man is standing on the pavement looking at them. Zoe makes rude ears at him. He turns and walks away. Danny rings the bell again. A C.I.A MAN opens the door.

ZOE  
We want to see Christine Dale.

C.I.A MAN  
She's not available at this time.

DANNY  
And you are ...

C.I.A MAN  
A friend of the family.

He closes the door.

Danny and Zoe stand on the doorstep.

ZOE  
C.I.A heavy.

DANNY  
Top vintage. Why are they leaning on her?

ZOE  
She slept with our traitor.

DANNY  
Don't call Tom that, I can't bear it.

Zoe's mobile beeps: a text. She looks at it.

ZOE  
Oliver Mace wants to see me. Now.

23

**INT. CHRISTINE'S FLAT - DAY 1. 1706**

23

CHRISTINE DALE is looking out into the street from behind gauze curtains. Danny and Zoe are walking away talking animatedly. Her face is ashen with strain. The C.I.A MAN comes into the room behind her.

(CONTINUED)

CONTINUED:

GENERAL POV of the room. It is full of men. Recording equipment is on the table.

CHRISTINE

Again and again, I'm loyal to the  
United States of America, so no, I  
didn't help Tom, no, no!

24

INT. THAMES HOUSE. THE GRID. MEETING ROOM - DAY 1. 1800

24

Zoe is being interrogated in the meeting room by Oliver Mace. She is shouting 'No! No! No!'

There are two SPECIAL BRANCH OFFICERS present.

On the table there is a sprawl of tape machines and microphones and the sniper's weapon that killed the Chief Of The Defence Staff.

Oliver's interrogation technique is cool but with a steely, mocking edge which is really getting to Zoe.

ZOE

I never helped Tom Quinn!

OLIVER

So why does your computer reveal so many visits to sites selling illegal firearms? Some personal pornographic interest?

ZOE

Monitoring those sites is part of my job!

OLIVER

(Caressing the rifle)  
Shall I tell you what I think, Miss Reynolds? You procured this gun for Tom Quinn.

ZOE

How dare you accuse me ...

OLIVER

A little career advice. Let the waters close over your time in the service. And ...

Danny comes into the room. He is very angry.

DANNY

OK that's it! What's behind this investigation? Just what is the Chair of the JIC doing down here getting his hands dirty with the likes of us?

(CONTINUED)

CONTINUED:

ZOE

Danny ...

OLIVER

Well this is jolly.

A nod from Oliver and the two Special Branch Officers stand. Big men.

OLIVER (cont'd)

Mr Hunter, I am minded to have you arrested.

DANNY

For what?

OLIVER

The Official Secrets Act is a whole supermarket of offences.

DANNY

You've got some kind of hidden agenda here.

And Harry is standing at the open door of the meeting room. He is bandaged about his chest beneath his shirt. His jacket is draped over his shoulders. He looks very ill.

HARRY

If there is to be an agenda it's mine. Oliver, we speak. Now. Or must I embarrass you before junior personnel?

A beat. No one moves.

25 INT. THAMES HOUSE. THE GRID - DAY 1. 1802

25

Everyone - including the Special Branch officers - is looking at the window in Harry's office. Inside Harry and Oliver can be seen facing each other.

26 INT. THAMES HOUSE. HARRY'S OFFICE - DAY 1. 1802

26

Harry and Oliver.

HARRY

The JIC will be recalled so I can defend this department.

OLIVER

There's a serious threat to national security here, I can't keep to the niceties.

HARRY

I like the niceties. They protect us against tyranny.

(CONTINUED)



CONTINUED:

OLIVER

The moral high ground's a bit of a sand bank for you, Harry. The tide is coming in.

HARRY

This department is still independent.

OLIVER

This department is rotten to the core!

HARRY

If you want to prove that you'll have to do it by the book.

A beat.

OLIVER

The JIC will meet again first thing in the morning.

Harry smiles.

HARRY

See you then, Oliver.

The smile goes. He looks ill.

OLIVER

Hope you're feeling up to it.

27

**INT. THAMES HOUSE. THE GRID - NIGHT 1. 1900**

27

Harry is holding court in the middle of the grid. Everyone is gathered around, some sitting on desks some standing.

DANNY

What's going on, Harry?

MALCOLM

Yes on the station, there was this  
...

\*

Harry winces.

RUTH

Harry ...

HARRY

(Tetchy)  
Yes yes.

He sees ADAM CARTER come through the pods.

\*

(CONTINUED)

CONTINUED:

HARRY (cont'd)  
Ah, Adam, you come most presently  
upon your hour.  
(to the team)  
Let me introduce you to your

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

They look at each other: what is this?

(CONTINUED)

CONTINUED:

ADAM CARTER comes across. He is in his thirties, fit, relaxed. He is often casually but always well dressed - if Adam is wearing trainers they will of a rare brand. He is a chameleon: an expert at disguise. Despite his easy manner there is a coiled spring within him. He smiles but is watchful and can make sudden rapid decisions. They who like him find him democratic and warm and think he has a heart of gold; they who dislike him suspect there is calculation behind the charm, that he is always reading people and judging how to play them. Both friends and detractors are right.

\*

He grins at the company.

ADAM  
Hello. How are you doing?

They stare at him.

HARRY  
This is Adam Carter. I have bulldozed some rules and seconded him from Six to help sort out the mess.

\*

Harry is in pain. He sits.

ADAM  
Yeah. Well.  
(Suddenly authoritative)  
We've got one hell of a situation here. Fortunately there is a neat way to get the gremlins off our backs.

ZOE  
(Hostile)  
What?

ADAM  
We prove Tom Quinn was innocent.

DANNY  
Yes!

The others are stunned by Adam's confidence. Who is this guy?

ADAM  
I think we're in for an all-nighter. We need a heap of sandwiches, coffee, tea.

\*

SAM  
I'll get that. I mean I don't have to. I don't get the tea. Usually.

Blushes.

(CONTINUED)

CONTINUED:

ADAM

Thanks Sam, not still bugged?

SAM

What? Oh, no.

A big smile. Sam goes red. And turns away. The others are turning away. But Zoe stands her ground.

ZOE

But he wasn't innocent, God forgive me, he wasn't.

Zoe is very upset. Adam moves her aside a little, speaks personally.

ADAM

Zoe, with Tom, until we really know, let's assume that he was the man you knew.

28

EXT. LONDON STREET - DAY 2. DAWN

28

\*

SHOT: Seen from the waist down a woman walks along the embankment, **on her way to work**. She is well dressed, a smart shirt, medium high heels. A bag dangles.

\*

THE CAMERA travels with her. She is passing a tramp huddled in the doorway of disused shop. He is hooded. We cannot see his face. He has a hand out.

The woman ignores the tramp and passes BUT THE CAMERA STOPS.

GO CLOSER to the tramp. We see it is Tom. He looks terrible. Stubble. His eyes flicker and look hunted. He mutters to himself.

TOM

Each **man** kills the thing he loves.  
Each man kills the thing he loves.  
Each man ...

\*

He stands. He observes people passing, eyes darting to bags and pockets.

Finally he sees what he wants: a girl in jeans with a bag over her shoulder.

He walks out into the flow of passing people and in a flash his hand is in her bag and out of it. He returns to his doorway. He is staring across the road at the door of a Victorian Gothic church.

SHOT: in his hand is the mobile phone.

29

INT. NATURAL HISTORY MUSEUM KENSINGTON - DAY 2. 0900

29

Main Hall. Huge dinosaurs. Echoes.

Harry is waiting, looking up at a vast rib cage. Hugo Weatherby joins him.

HUGO  
I shouldn't be talking to you.

HARRY  
Are the Spooks too spooked to talk to each other?

HUGO  
Strange days Harry.

Harry winces.

HUGO (cont'd)  
Sure you ought to be out of hospital?

HARRY  
(Ignores that)  
Shut up Hugo and just tell me what's going on.

A beat.

HUGO  
There is a conspiracy. In the darker corners of Government.

HARRY  
Oh my prophetic soul.

HUGO  
They want to establish a unified single track intelligence in a melded command structure.

HARRY  
Whitehall speak for taking political control of the intelligence services.

HUGO  
They want to run you, me, M.I.6 from Downing Street. With a political head sitting in Cabinet.

HARRY  
I've seen this coming. The nightmare of a Ministry of State Security. Our very own KGB ...

(CONTINUED)

CONTINUED:

HUGO

They also want to give members of the security services the power to arrest people.

Harry is shocked.

HARRY

But NOT being able to arrest people is the one thing that stops us being secret policemen.

HUGO

Absolutely.

HARRY

Why all this now?

HUGO

They fear what's coming in the Gulf. Al Qaeda's final push to take over Saudi Arabia. We all know what that means: a terrible onslaught of terrorism in the West. To counter it they want a secret service that does exactly what the Government wants. And gives the public positive intelligence.

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

HARRY

Even if there isn't any.

HUGO

Politicians always believe voters cannot bear reality.

HARRY

Intelligence is about the impartial gathering and analysis of information, not the massaging of facts for political purposes. Look, does the Prime Minister know about this?

\*  
\*  
\*  
\*  
\*

HUGO

The PM will bend his ear to anyone who whispers 'modernisation.'

Hugo takes out a hip flask.

HARRY

What are we going to do?

HUGO

'We?'. Sorry Harry. I'm going to let go, take retirement. Cottage near Newmarket.

(CONTINUED)

CONTINUED:

A sip of malt on a frosty morning,  
watching the horses on the gallops.  
Let them have their new world  
order.

Offers Harry the flask. He shakes his head.

(CONTINUED)

CONTINUED:

HARRY  
I can't do that Hugo.

HUGO  
They'll crucify you, Harry. You  
can't stop these people.

HARRY  
Crucifixion it is then.

He turns away.

Hugo hesitates then leaves, walking quickly toward the door.

CLOSE TO HARRY: he is in pain. He waits. Then he begins to  
walk slowly toward the exit.

30 **INT. NATURAL HISTORY MUSEUM - DAY 2. 0903**

30

Harry comes down the central stairway into the main foyer.  
His mobile rings and he answers.

TOM (ON PHONE)  
Harry.

Harry stops dead.

HARRY  
Tom.

TOM (ON PHONE)  
Are you all right?

HARRY  
You perforated my shoulder and damn  
well nearly got my lung. Otherwise  
things are just hunky dory.

TOM (ON PHONE)  
I couldn't let you bring me in.

HARRY  
Meet me.

31 **EXT. LONDON STREET - DAY 2. 0903**

31

Tom in his doorway, always looking at the door of the church  
opposite.

TOM  
I can't.

HARRY (ON PHONE)  
Why not?

TOM  
I don't know if you'll believe me.  
**Trust me.**

\*  
\*

(CONTINUED)



CONTINUED:

HARRY (ON PHONE)

Oh really, you think I can't trust you? Now why is that? Something to do with the memory of you holding a shot gun in my face?

\*  
\*  
\*  
\*

TOM

I'm innocent Harry. I didn't assassinate Sir John Stone.

\*

32 EXT. NATURAL HISTORY MUSEUM - DAY 2. 0903

32

The great Victorian Gothic door and steps. Grass and trees. Parents and children. A few street people, drinking. A relaxed scene.

Harry walks out and comes down the steps.

HARRY

Well you'd just better be innocent. For all our sakes.

33 EXT. LONDON STREET - DAY 2. 0903

33

TOM

What do you mean?

HARRY (ON PHONE)

There are conspirators. Your treachery is the perfect excuse they have to destroy the service as we know it.

(A beat)

Tom?

TOM

I'll get you proof!

HARRY (ON PHONE)

How?

Looking at the church door.

TOM

I've got a way.

34 EXT. NATURAL HISTORY MUSEUM - DAY 2. 0903

34

HARRY

As far as I'm concerned you're a dead man in the North Sea. And you'll stay that way until you prove otherwise.

\*  
\*  
\*  
\*

He rings off.

35

EXT. WEST LONDON STREET - DAY INTO EVENING INTO NIGHT

35

A woman is passing with a low bag in her hand. Tom pops the phone into it.

(CONTINUED)

CONTINUED:

He looks across the street at the church door, his eyes flickering with tension.

CROSS-FADES from day time to evening to night. Tom's attention on the church does not waver, even when someone gives him a few pence.

Then, at night time, A MAN appears in a trench coat, collar turned up, and a Trilby, walking briskly.

The man goes up the steps to the church door taking his hat off.

Tom stands and is crossing the road quickly toward the church.

36 OMITTED 36 \*

37 OMITTED 37 \*

38 INT. CATHOLIC CHURCH - NIGHT 2. 2201 38

Tom enters the church. Victorian gloom. An echo. He walks around the walls. He can not see HERMANN JOYCE. \*

JOYCE kneels at the front of the church. He stands. Tom disappears into shadows. \*

Joyce goes to an effigy of the Virgin Mary. He lights a candle and looks up at her. \*

JOYCE

Our lady of sorrows, forgive me for what I have done. But my daughter loved you. A man destroyed her, now I have destroyed him. Do you understand? \*

CONTINUED:

He crosses himself, bows and turns.

He sees something.

Joyce whips around, a pistol with a silencer already in his hand.

And Tom comes out of the shadows behind him arm raised to strike. Joyce hears him and is beginning to turn, so the terrible blow does not catch him fully on the neck.

The gun spins away across the stone floor.

Tom puts Joyce into an arm lock and drags him across the floor. Joyce is in pain.

JOYCE (cont'd)

Hey Tom.  
(Winces)  
Neat move.

TOM

Shut up!

Tom reaches the gun. He drags a half stumbling Hermann to the side of the aisle.

JOYCE

Bright fellow, knowing I'd come here.

TOM

I said shut up.

JOYCE

(Ignores that)  
Hey Tom what are you going to do?  
Take me in?

TOM

That is the idea.

Joyce scoffs.

JOYCE

Remember my CV? A year in the Lubianka a prisoner of the KGB? You think English gents in M.I.5 are going to get me to confess with a few sleepless nights and psychological games? Hey ...

Lifts his face near to Tom.

(CONTINUED)

CONTINUED:

JOYCE (cont'd)

They'd have to burn my genitals off  
with red hot metal.

(Grins)

Even then I probably won't tell how  
I set you up.

TOM

Get up.

JOYCE

No.

TOM

You're not going to win. You're not  
going to destroy me. \*

JOYCE

No? Look at yourself. \*

TOM

Get up or I'll kill you, God help  
me. \*

JOYCE

God won't help you Tom. Whatever  
you do. \*

TOM

You want me to send you straight  
down to hell? \*

JOYCE

Well tell me what it's like, aren't  
you there right now? Hated by old  
friends, hunted by your country?  
When they pick you up how much will  
you get, thirty years? \*

Tom is increasingly desperate, jamming the pistol to his  
chest, looking around the church. \*

TOM

You will do exactly what I say ...

JOYCE

No no no ...

(Fury)

When you recruited Lisa to  
penetrate that terrorist cell.  
She was an innocent - and now she's  
lying in an asylum with her mind  
gone forever. I want you to go mad  
too Tom.

A beat.

(CONTINUED)

CONTINUED:

TOM

Deal.

He shoots Joyce through the chest rolling away at the same time. \*

The pistol has a silencer but there is still a sound. It reverberates about the church. Tom looks up and waits. No-one comes.

(CONTINUED)

CONTINUED:

He puts his hand in Joyce's pocket. Then another pocket. He takes his mobile phone. \*

He drags the body toward the door and pushes through it. \*

39 EXT. THAMES HOUSE - NIGHT 2. 2300 39

A CCTV camera high on a wall pans.

SECURITY MONITORS:

The view from the camera outside Thames House; then the foyer, empty; a corridor; an empty office; finally the grid with the team working.

40 INT. THAMES HOUSE. THE GRID - NIGHT 2. 2301 40

Zoe, Danny, Ruth, Malcolm, Colin and Sam have pushed desks together. There are plates of food, fruit, thermos flasks. It is clear from the food eaten, the plastic cups and the way they are sitting - Adam has his feet up on the table - that they have been going for a few hours. And it is clear they have been getting nowhere. Adam lifts a sandwich and bites into it. Danny lifts a coffee cup. Zoe turns away.

41 41 \*

\*  
\*

42 INT. THAMES HOUSE. THE GRID - NIGHT 2. 2303 42

Now they have come alive but the exhaustion makes them ragged.

ZOE

We're going round and round ...  
He shot Harry!

DANNY

Yeah but he was facing arrest for treason with zero chance of proving his innocence ... I mean, if it had been me I'd have pulled the trigger.

Zoe sees Harry standing in the door way of his office. Adam has his back to him. A look of horror on Zoe's face.

ADAM

(Not turning round)  
What about you, Harry? If you were in Tom's position ... would you have shot you?

(CONTINUED)

CONTINUED:

The flicker of a smile.

(CONTINUED)



CONTINUED:

ZOE

(low)

I don't want him to be guilty, you know.

HARRY

If you are talking about Tom Quinn.

(beat)

I suggest you all stop and have a break.

Harry turns back into his office.

The team stand. Danny stretches his arms above his head. Coffee is being drunk. Adam wanders into the meeting room. Danny goes after him.

DANNY

Do you have any kind of ... you know ... plan?

ADAM

I did something once, when I was stationed in Damascus. I made up a story about a high ranking intelligence officer in the Syrian Secret Service. The guy was a torturer, a real pig.

So

I put it about that the pig was, well, mole Working for the Israeli secret service. And do you know what? It turned out to be true.

DANNY

What happened?

ADAM

The Syrians hanged him. The Israelis went ape of course.

DANNY

And the agent?

ADAM

I married her.

DANNY

Oh right.

\*  
\*

\*  
\*  
\*  
\*

\*

(CONTINUED)

CONTINUED:

ADAM

You'll meet her, she's gorgeous.  
See, don't plan too much Danny.  
Let things just crinkle out.

(CONTINUED)

CONTINUED:

Adam grins. Danny is impressed. He likes this man.

43 **EXT. OUTSIDE THAMES HOUSE - NIGHT 2. 2310** 43

A car draws up fast. The door opens. A body is pushed out from the front passenger seat. The car speeds away.

A moment, the body lying outside Thames House.

44 **- NIGHT 2. 2310** 44 \*

: the body l on the edge of the pavement.  
he door of the car is closing. \*

45 **INT. THAMES HOUSE. FOYER - NIGHT 2. 2320** 45 \*

The body is lying on the floor. Zoe, Danny and Adam look down at it. \*

ZOE  
Danny that can't be ... \*

DANNY  
I think it is. \*

ADAM  
Hermann Joyce. The man Tom said set him up. \*

ZOE  
But he was meant to have died five years ago! \*

DANNY  
More like five minutes ago. \*

ZOE  
But that's why ... why no one would believe Tom. \*

ADAM  
Bit of a turn around. \*

Zoe slides down the wall and crouches, overcome. \*

Harry comes from the lifts. He stares at the corpse. \*

HARRY  
In doubting Tom Quinn I believe I made the worst mistake of my life. \*

Harry walks away. \*

DANNY  
Take him down to the medical room. I'll ring the duty doctor. \*

45A

INT. THAMES HOUSE. THE GRID - NIGHT 2. 2330

45A \*

Ruth comes running across the Grid with two big, shiny prints. \*

Adam looks at them then hands them to Zoe. \*

CLOSE UP: The first photograph. A man stands by a desert road, smiling, an automatic weapon in his hand. \*

RUTH (O.S.)  
Taken during the first Iraqi war. \*

Zoe looks at the second blown up photograph. \*

ADAM  
Let's have a look at the widow who wasn't. \*

(to Ruth) \*

Have Registry come up with the C.I.A. video? \*

46

INT. THAMES HOUSE. THE GRID - NIGHT 2. 0000

46

SCREEN:

A video clip is playing upon a computer screen. A funeral. Many men in big black cloaks. The video is official. There is a WOMAN in black - it is CARMEN JOYCE - and a young woman in a wheelchair, who is sobbing. A nurse leans over the comfort her.

DANNY (V.O.)

The funeral of Hermann Joyce, hero of the C.I.A. 17th of August, 1999. Official video from the Library of Congress. Not a dry eye in the cemetery.

ZOE (V.O.)

And here goes the flag to the widow.

The American flag, folded, is handed to Carmen.

CAMERA PULLS BACK.

47

INT. THAMES HOUSE. THE GRID - NIGHT 2. 0001

47

Danny, Zoe and Adam are looking at the screen.

\*

DANNY

Hold it there.

SCREEN: the image of Carmen receiving the flag.

ADAM

So what's this tell us?

ZOE

Well, there's the widow. Survived the car accident.

ADAM

Very moving scene. Only it's not Hermann in the coffin is it.

(CONTINUED)

CONTINUED:

DANNY

One hell of a thing to fix. A fake car crash, another body, tricking the C.I.A. into a hero's funeral. The wife must have been in on it all the way.

ZOE

Do you think she lied to her daughter, told her that her father was dead?

Zoe hits keys.

SCREEN: She moves into Carmen's face, the image becomes grainier. But it is a clear picture.

ZOE (V.O.) (cont'd)

What it means is they must have hunted together. Planned everything that happened to Tom, together.

\*  
\*  
\*  
\*  
\*

And Oliver Mace is making his way out of a pod and across the Grid.

Ruth immediately kills the picture. Harry comes out of his office.

OLIVER

A fearsome hour to be awake, Harry.

HARRY

Til this is resolved no one sleeps. Follow me.

48

INT. THAMES HOUSE. HARRY'S OFFICE - NIGHT 2. 0010

48

Harry and Oliver are mid-row.

Seen through the office's windows, Adam, Zoe and Danny come through the pods onto the grid.

HARRY

But we are now in an entirely different situation!

OLIVER

Quinn could have been working with Joyce anyway. You would have needed a confession. In its absence this investigation continues.

HARRY

But the body proves ...

(CONTINUED)

CONTINUED:

OLIVER

It proves nothing.

HARRY

You are not acting in the interests  
of this service!

(CONTINUED)

CONTINUED:

OLIVER  
In this matter I AM the interests  
of this service!

HARRY  
You think this service should be  
reduced to something like a firm of  
decorators. Only called in when  
you want a whitewash!

OLIVER  
You are on very dangerous ground,  
Harry.

(Sees Adam. Taken aback)  
What's Adam Carter doing here?

HARRY  
I've drafted him in.

OLIVER  
Carter is a loose cannon. You know  
his reputation.

HARRY  
It's brilliant.

OLIVER  
It's anti-establishment. The  
Damascus debacle.

HARRY  
Damascus was a triumph.

OLIVER  
Carter won't help you stop the  
change that's coming to this  
building.

HARRY  
I am going to remove any cause for  
you to wreck this service, I am  
going to prove Tom Quinn innocent.

OLIVER  
And is he?

HARRY  
Oh yes.

A beat.

OLIVER  
This is too big a game for you to  
win, Harry.

HARRY  
We shall see.

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

(CONTINUED)



CONTINUED:

Oliver walks out of the office. Harry is in pain.

49

INT. BACK OF A GOVERNMENT CAR - NIGHT 2. 0030

49

\*

The car is impressively ministerial. It is chauffeur driven  
with a partition making the back seat private.

\*

\*

Oliver is sitting alone in the back. The car stops. JASON  
BELLING gets in.

\*

\*

(CONTINUED)

CONTINUED:

JASON

Do we really have to meet like this, Oliver?

OLIVER

We are taking on spies.

JASON

Old school boys putting bugs in people's trousers? Dinosaurs. All right, you wanted this. What's so urgent?

OLIVER

Hermann Joyce's body was delivered to Thames House at midnight.

A beat.

JASON

There is no doubt it is the man Tom Quinn claims ~~(MORE)~~ him up?

OLIVER

No doubt. It ... raises the possibility that Tom Quinn was innocent.

JASON

Have they hard evidence? A confession, a tape?

OLIVER

No. But the truth may be ...

JASON

The truth is the intelligence services in this country are not giving the Government what it wants: clear unambiguous statements.

OLIVER

Raw intelligence is murky, never clear ...

JASON

It's time to dump the old fashioned spy.

(CONTINUED)

CONTINUED:

The Government needs a secret service which will tell the Government and the public who the enemies of the state are.

OLIVER

And arrest them at will, some fear ...

JASON

Can we rely on you Oliver? Have you still got some of the old fuddy-duddy thinking in you?

OLIVER

No no ... I'll press on with the investigation.

JASON

Do that. It's your head on the block over this. There are no phone records, e-mails back to us. I'm quite good at the spy game too.

\*  
\*

Smiles.

OLIVER

I think I'll call in a favour with the C.I.A. Get them to let me talk to their bad girl.

50

INT. BAR - NIGHT 2. 0035

50

Danny in a booth of a bar. Zoe brings two pints. They sip. Heads close together.

ZOE

(Low)

Carmen or no Carmen, trouble is we're still nowhere near proving anything for or against Tom.

DANNY

Interesting times.

ZOE

I miss him.

DANNY

Chinese curse, in't it: 'may you live in interesting times.'

(CONTINUED)

CONTINUED:

ZOE  
I am so tired.

51 INT. CHRISTINE'S FLAT - NIGHT 2. 0040

51

Christine is being 'baby sat.' Three large MEN sit in the room on chairs. She is on a sofa. She stares at a bottle of wine before her on a small coffee table.

Then with a quick movement she lifts the bottle and the opener.

But before she can open it the door opens. Oliver Mace comes in with the C.I.A MAN whom Danny and Zoe saw.

C.I.A MAN  
Christine, this is Mr. Oliver Mace of British Intelligence. We have agreed to put your interrogation on hold so you can help him.

OLIVER  
Ms. Dale.

Christine looks scared.

OLIVER (cont'd)  
Got another glass?

One of the large men immediately goes to the kitchen. Oliver takes the bottle of wine from Christine. The man comes back with a wine glass and puts it on the coffee table.

Oliver is pouring wine. The men watch without emotion.

A chill in the air.

OLIVER (cont'd)  
I can help you.

CHRISTINE  
I don't see how. I'm suspected of being the accomplice of a British traitor. \*

OLIVER  
We are prepared to intervene with the C.I.A on your behalf. If you will do this country a service. \*

He sips his wine.

OLIVER (cont'd)  
Meet Tom Quinn. \*

CHRISTINE  
No. I won't, I can't. \*

52 INT. BAR - NIGHT 2. 0042

52

The suggestion of too much drink.

ZOE

You know, I don't believe anything  
anyone says to me any more.

(Scoffs.)

I mean I'm meant to be a ...

(Whispers the word)

Spy. And if I can't believe  
anything I ...

(Whisper again)

spy on, what use am I?

53 INT. CHRISTINE'S FLAT - NIGHT 2. 0043

53

Christine and Oliver sit as before.

CHRISTINE

But if Joyce was alive then that  
would mean that would mean ...

Tom ... Tom was telling the  
truth? Oh dear God. Oh ...

OLIVER

Tom is a traitor. We must know  
what he and his friends are up to.

CHRISTINE

He won't meet me.

Oliver signals to one of the C.I.A men. He plays her answer  
machine.

TOM (ANSWER MACHINE)

Christine, meet me, lunchtime,  
tomorrow, the old place. Please,  
for me.

(Click)

CHRISTINE

I won't meet him, I won't!

OLIVER

You will. Or I will give your  
masters a very hostile report.  
You'll be interrogated for months,  
drinking out of a toilet bowl in a  
C.I.A facility, standing up all  
night in a freezing cell.

He suddenly slaps her on the side of the head, making her ear  
go dead. A deliberately brutal blow. She cries out. The  
men in the room are stone.

(CONTINUED)

CONTINUED:

OLIVER (cont'd)  
You know my reputation don't you  
Christine? I don't let people NOT  
do what I want them to do.

Christine can hardly speak with fear.

OLIVER (cont'd)  
So choose. A little emotional  
discomfort with an ex-lover or gaol  
for life. They say that, in  
American prisons, traitors have a  
worse time than paedophiles.

He holds out a hand. One of the men gives him a small grey  
box. He puts it on the coffee table, opens it and lifts a  
listening device, a 'wire.'

54 **INT. BAR - NIGHT 2. 0047**

54

Danny and Zoe, as before.

ZOE  
Let's go home.

DANNY  
I think I'll go on. Come?

ZOE  
Not that place on the Willesden  
Road.

DANNY  
It's all right.

ZOE  
(Standing)  
I don't think so, Danny.

55 **EXT. DANNY AND ZOE'S FLAT - NIGHT 2. 0100**

55

Zoe opens the door.

56 **INT. DANNY AND ZOE'S FLAT - NIGHT 2. 0101**

56

She walks into the living room. She is about to turn on a  
lamp.

A hand touches hers, stopping her.

She turns.

Tom is very close to hers, in the semi darkness. He is  
shabby and dirty and he is smiling.

She gasps. He puts a hand to his lips.

He points at the curtains.

(CONTINUED)

CONTINUED:

She goes to them and closes them. Tom switches on the lamp.

SHOT from Zoe's POV. Tom looks like a tramp. A big, dirty hold-all is on the floor beside him.

She is about to react but again he stops her - a quick gesture understood immediately: 'is it bugged?'

She nods. He shrugs, smiling again, meaning 'Let's get them'.

CROSS FADES: as silently Zoe and Tom look for bugs. She finds one he finds two.

CUT TO:

57

SAME - LATER. 0110

57

The bugs nestle in his hand.

A beat, both still. Then she flies at him and pummels his chest with her fists.

ZOE  
Bastard, you bastard, bastard,  
bastard oh Tom.

She weeps they hold each other. Tears are in Tom's eyes. Then she steps back with a grimace.

ZOE (cont'd)  
God you ...

TOM  
Sorry. Smell of the outsider.

He smiles. The old charm makes anger flood into her and she flies at him again.

ZOE  
How could you do this to us? You,  
you ...

This time he grabs her wrists, they wrestle. Then he lets her go and they hug each other. And she breaks away abruptly, turned away from him, struggling to control herself.

A beat.

TOM  
Get Danny. Do that for me, are you  
going to do that for me?

She hesitates. There is something feverish in Tom's manner that she does not understand.

58

INT. SAME - LATER. 0130

58

Danny opens the door of the flat. He stops.

Tom is sprawling on the sofa, his hold-all beside him. He is drinking a mug of tea.

TOM  
Hello Danny.

DANNY  
Tom.  
(A beat)  
Not dead, I see.

TOM  
Dead inside, but we don't want to  
go there do we? I mean none of us  
want to go there.

He smiles. Danny and Zoe think 'what the hell is he talking about?'

DANNY  
Do you have any idea what we've  
been through because of you?

TOM  
Look I'm drained. You want to fight  
me, you'll win.

ZOE  
Danny.

DANNY  
OK OK.

ZOE  
Do you want a shower ...

TOM  
No I need the dirt.

He sits. He takes a few deep breathes.

TOM (cont'd)  
Amazing living rough. You know  
there's a market economy, even down  
there? Clothes are all. Steal  
some then you trade your way up.  
See. I'm a king beggar.

He lifts his hold-all.

ZOE  
Tom! What happened with Hermann  
Joyce?

(CONTINUED)



CONTINUED:

TOM

Yeah about that. You see, no matter how brilliant Joyce was he had to have a flaw. Each man kills the thing he loves, you see.

DANNY

Right.

On no they think: is he bonkers? Then he is the old, decisive Tom.

TOM

And I remembered something Harry said once: in the great ones, the really brilliant agents, vices and virtues are linked together. And it hit me. What was Hermann Joyce's great virtue? Family love. For his daughter. Lisa was a devout catholic. She had a favourite Church. So I staked it out. And staked my life on her father making a sentimental journey before he disappeared again, into his faked grave. And he did.

ZOE

But ... but did you kill him?

A beat.

TOM

We'd never have got a confession out of him. Just more lies.

ZOE

So what did you think, the body was the best you could do?

TOM

Sort of.

DANNY

Grotesque ...

ZOE

Not enough, either. While you've been playing King of the beggars Oliver Mace has been making havoc. He wants to fire us all and wreck the service.

DANNY

And you are the ammunition. The body hasn't stopped this. We've got to have one hundred percent proof you're innocent.

(CONTINUED)

CONTINUED:

TOM

OK.

A beat.

TOM (cont'd)

Who else knows about Joyce's death?  
(grin)  
His real death.

\*  
\*  
\*

Zoe and Danny are taken aback by Tom's coolness.

DANNY

No one.

\*  
\*

ZOE

Five are holding the body at the  
secret Croydon mortuary.

TOM

So no one's told her.

ZOE

Who?

TOM

The wife.

He takes out Joyce's mobile and holds it up.

TOM (cont'd)

Joyce's phone. They text each  
other.

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

59

SHOT: close to Danny and Zoe as they walk across the grid.

60 INT. THAMES HOUSE. HARRY'S OFFICE - DAY 3. 0801

60

Harry is with Adam. Danny and Zoe come in.

DANNY

We've got something to tell you.

ADAM

You've heard from Tom.

Stunned.

ZOE

How did you know?

ADAM

I didn't. It just popped into my  
head. Never believed he was dead,  
though. A guy with Tom's record,  
top himself? It's not in his soul.

(CONTINUED)

CONTINUED:

Right, what's he been doing, living  
rough?

(CONTINUED)

CONTINUED:

HARRY  
(To himself)  
The invisible option.

ZOE  
Yes.

Harry swivels his chair away, sunk in his own thoughts.

DANNY  
He turned up at our flat last  
night.

ZOE  
(Low)  
He killed Joyce.

ADAM  
(Low)  
Don't tell us that! We'll deal  
with that later, right Harry?

Harry, a slight movement of his hand. Zoe takes out Joyce's mobile phone.

ZOE  
This is Hermann Joyce's mobile.  
Tom has an idea how to use it.

61

**INT. THAMES HOUSE. GRID/FORGERY SUITE - DAY 3. 0820**

61

Adam, Zoe, Danny and Harry walk from Harry's office to the forgery suite.

HARRY  
It is vital we get Joyce's wife.  
She shared everything with him.  
She'll have known what Hermann was  
doing all the way.

They enter the forgery suite. Malcolm is in a white coat, there is a magnifying device on his forehead, tilted up. He has a metal tray and a clipboard ... On it Joyce's mobile phone, dismantled.

MALCOLM  
I've analysed the circuits in  
Joyce's phone. He had a coding  
device for sending texts. Very  
natty.

ADAM  
What do they say?

MALCOLM  
Well, it's a lot of sex. Sorry.

He blushes.

(CONTINUED)

CONTINUED:

ADAM

Is there an address for 'Carmen'?

MALCOLM

(Consults clipboard)

Yes.

ADAM

We keep the news of his death secret. We use the mobile to text the wife. A message that will seem to have come from Joyce. Something something something ... to get her to come to London at once.

ZOE

And we pick her up?

ADAM

Yup. Squeeze the whole story out of her, the whole plot against Tom. On the record cut and dried, wham bam thank you very much.

DANNY

Kick Oliver Mace out of the park.

HARRY

So we lure a United States citizen to this country and force a confession out of her. That is a totally illegal, madcap scheme! I like it. Great idea Adam.

ADAM

It's not mine it's Tom's. We tail her from the airport.

\*  
\*

DANNY

She's ex-C.I.A. She'll spot a tail.

\*  
\*

ADAM

So we'll go to the movies, use CCTV all the way. Make sure she gets to the hotel, then lift her.

\*  
\*  
\*  
\*

ZOE

But will she come?

DANNY

We sent a pretty sexy text.

\*  
\*

ADAM

And I've got a feeling Carmen Joyce is like her old man.

\*

HARRY

In what way?

CONTINUED:

ADAM  
She's addicted to danger.

DANNY  
(approvingly)  
Sex and danger.

\*  
\*  
\*

62 **EXT. LONDON SQUARE - DAY 3. 1300**

62 \*

Tom is sitting on a bench. He is still dishevelled and bearded, but not quite the tramp he was. He does, however, have no socks on. He looks bohemian.

Christine walks past.

(CONTINUED)

CONTINUED:

He does not react.

Ten yards on she stops dead. She turns round and stares. He still does not look at her. She goes back to the bench and sits down.

TOM

You always lunch in **our square**.  
Prawn and wheat-germ salad.

\*

CHRISTINE

Just because you know what someone eats doesn't mean you know them.

She hates this.

TOM

Are you being tailed?

CHRISTINE

They've taken the minders off me.  
I've been reinstated. I'm free.

TOM

Free. Of what?

CHRISTINE

What do you want Tom?

TOM

Christine, look at me.

She will not.

TOM (cont'd)

Christine.

She looks at him.

TOM (cont'd)

I was set up and I am on my way to proving it.

CHRISTINE

Well great. So you think you can just reappear in my life?

TOM

'My life, your life ...' Maybe there's a lottery committee somewhere, underground, throwing dice to decide what we'll be, day by day. Spy, tramp. Traitor, hero. For example how about this for fourteen million to one: a dead man died yesterday. M.I.5 have got the body.

(CONTINUED)

CONTINUED:

CHRISTINE  
Hermann Joyce.

Tom is hit out of his stride.

TOM  
You know?

CHRISTINE  
Some one told me.

TOM  
The C.I.A.?

Christine, a moment's hesitation.

CHRISTINE  
Yes.

TOM  
Do you know if they've told his  
wife?

CHRISTINE  
That's what you want from me is it?

TOM  
That and ...

CHRISTINE  
And what? To make up?

TOM  
I need to know about Carmen Joyce.

CHRISTINE  
Why?

A beat.

TOM  
Five are planning to get her to  
London and lift her.

Christine looks pained. This is being recorded.

CHRISTINE  
When?

Tom looks at her, hard.

TOM  
*She's already on her way.* It'll  
only work if she still thinks Joyce  
is alive.

\*

CHRISTINE  
I... I'll see what I can find out.

(CONTINUED)



CONTINUED:

TOM  
Contact Danny or Zoe.

CHRISTINE  
When she gets to London... where  
are you going to lift her? I need  
details to help you.

TOM  
Are you ... ?

A horrible moment for Christine.

CHRISTINE  
What, wearing a wire? Want to  
strip search me do you? Out here  
in public? Are you losing it Tom.

TOM  
(A beat.)  
Portman's Hotel, Westminster.  
Christine we can get through this.  
Be together again.

CHRISTINE  
If that's what you want. And you  
wash.

TOM  
Against my new religion. Tonight?

CHRISTINE  
Not ... for a few days.

She stands.

TOM  
I love you.

She does not reply and moves off.

TOM (cont'd)  
(To himself)  
I do, I do, I do.

GO TO CHRISTINE: tears are pouring down her face as she walks  
along. She pulls at her throat and rips out the wire. She  
dumps it in a bin.

CHRISTINE  
I love you too Tom Quinn.

She walks away quickly.

SHOT FROM ABOVE: Oliver sits at a table. The table fills the  
shot. A hand comes into view.

CONTINUED:

Puts a recording device on the table. Oliver presses a button.

TOM (ON TAPE)  
Portman's Hotel, Westminster.

\*  
\*

64 MONTAGE: CCTV FOOTAGE

64

CARMEN JOYCE - elegantly dressed, with a smart medium sized wheeled suitcase, is waiting for a taxi at Heathrow Airport.

DANNY (V.O.)  
OK that's her. She's left the arrival hall she's ... she's ... getting a taxi.

65 EXT. OBSERVATION VAN OUTSIDE PORTMAN'S HOTEL - DAY 3. 1600 65

An expensive, Georgian hotel. An awning. Shining brass, a big revolving door with DOORMAN.

The observation van is parked amongst expensive cars just down the street on the opposite side.

66 INT. OBSERVATION VAN - DAY 3. 1600

66

Adam, Zoe, Danny, Colin. An array of monitors.

COLIN  
We're patched into the Civil Contingency camera network ... following her all the way ...

\*

ZOE  
The taxi's not leaving the airport, look ...

The taxi is turning around.

ADAM  
Foxy lady, tradecraft.

\*

Colin on a phone link.

COLIN  
Control Room, she's turning.

\*

ZOE  
When shall we stake out the hotel?

\*

DANNY  
Now, this is all very smooth ...

\*

(CONTINUED)

CONTINUED:

ADAM

No. Just wait. She'll dodge about  
a bit more.

\*  
\*

CROSS FADE TO:

67 SAME. LATER

67 \*

COLIN

They've got her ...

\*

ON A MONITOR: Carmen getting off the London Heathrow Express.

DANNY

She got out of the taxi and took  
the Heathrow Express.

ADAM

OK she's coming here. Go go!

Danny picks up a tie.

68 EXT. PORTMAN'S HOTEL - DAY 3. 1602

68

Danny and Zoe leave the van. We realise they are very well  
dressed. Danny is putting the tie on.

69 INT. PORTMAN'S HOTEL. FOYER - DAY 3. 1610

69

A beautiful, wide foyer, oak panelling, luxurious sofas and  
arm chairs for people waiting.

Danny and Zoe, very well dressed, are sitting in the foyer  
some yards apart. Danny has head phones on that seem to be  
from a Walkman. Zoe is reading a broadsheet newspaper.

\*

70 EXT. PORTMAN'S HOTEL - DAY 3. 1611

70

A taxi draws up. CARMEN JOYCE gets out. She is expensively  
dressed in a film-star mode.

SHOT: go past Carmen to the observation van.

71 INT. OBSERVATION VAN - DAY 3. 1611

71

Adam and Colin are inside. They have the foyer on screen.

DANNY (V.O.)  
Alpha one. Target has arrived.

ADAM  
We see her.

COLIN  
So the plan is ...

ADAM  
She checks into her room and I pay her a visit.

72 INT. PORTMAN'S HOTEL. FOYER - DAY 3. 1613

72

Carmen comes into the foyer. She stops and looks around.

DANNY  
The Mark is in. Repeat, the Mark is in.

Zoe looks at the scene, looking at guests flooding into the foyer. Then she realises that some in the foyer are not guests.

She spins. She sees one, two, three other male HEAVIES ...

ZOE  
Alpha one, there are goons everywhere repeat goons everywhere. I think they're going to try to lift her out of the foyer ...

73 INT. OBSERVATION VAN - DAY 3. 1614

73

ADAM  
I bet you they're Oliver Mace's!  
The bastard's trying to snatch her  
so we can't question her ...  
(into mic)  
Zoe! Flirt! Now.

\*  
\*  
\*  
\*

He tears off his earphones and stands.

74 INT. PORTMAN'S HOTEL. FOYER - DAY 3. 1615

74

A heavy is moving toward Carmen. Zoe steps in front of him, runs her hands across his chest to his shoulder.

\*  
\*

ZOE  
Dennis, it's been so long.

\*  
\*

For a second the heavy stops, stunned. Adam flies into the foyer. Up to Zoe.

\*  
\*

CONTINUED:

ADAM

(shouts)

You cow!

\*

(CONTINUED)

CONTINUED:

She hits him hard a full slap on the face. Carmen turns round, realises the foyer is full of spooks and immediately makes for the door.

\*  
\*  
\*

Adam and Zoe stage a fight in such a way as to clear Carmen's path to the door - like an American football defence - stopping the heavies from getting her.

\*  
\*  
\*

ADAM (cont'd)  
What are you up to?

\*  
\*

ZOE  
I can do anything I want!

\*

ADAM  
And you do, don't you! With anyone.

\*  
\*

ZOE  
I don't know who you are any more you bastard!

ADAM  
Well you're going to find out!

ZOE  
If I'm around!

Danny helps. He intercepts another heavy.

\*

Two HOTEL SECURITY MEN (MORE) making for Adam and Zoe. A heap of well-dressed guests and expensive luggage is piling up in the middle of the foyer.

\*

Danny, still distracted by the heavy, sees Carmen slip out of the door.

\*  
\*

75     **EXT. PORTMAN'S HOTEL - DAY 3. 1616**     75

Carmen is getting into a cab.

76     **INT. OBSERVATION VAN - DAY 3. 1616**     76

Colin sees that Carmen is getting away.

COLIN  
Oh no, no not that.

\*  
\*

77     **INT. PORTMAN'S HOTEL. FOYER - DAY 3. 1617**     77

The two Security Guards are manhandling Adam to the back of the foyer. Zoe follows.

ADAM  
(Own voice, taking out a card)

(CONTINUED)

ADAM(cont'd)

CONTINUED:

OK gentlemen thank you very much.  
Please ring that number.

Gives the card to a security man who stares at it.

Danny comes over.

DANNY

Carmen got away.

78 **INT. LONDON CLUB - DAY 3. 1618**

78

Oliver Mace is taking a call.

OLIVER

Got away? Wait!

Slams the phone down and lifts it again.

79 **INT. THAMES HOUSE. THE GRID - DAY 3. 1619**

79

Malcolm, Joyce's phone in front of him. It gives a 'text received' sound. Malcolm lifts it gingerly.

80 **INT. THAMES HOUSE. HARRY'S OFFICE - DAY 3. 1620**

80

Harry is on the phone. Malcolm rushes in.

\*

MALCOLM

Harry!

HARRY (ON PHONE)

(Holds up his hand)

You ordered Special Branch to  
interfere with an operation being  
run by my officers!

81 **INT. CLUB - DAY 3. 1621**

81

Oliver on the phone.

OLIVER

The woman is to be delivered to  
immigration at once.

HARRY (O.V)

Oh dear. We've lost her. Woops.

He slams the phone down.

SHOT: the livid face of Oliver Mace.

82 **INT. THAMES HOUSE. HARRY'S OFFICE - DAY 3. 1622**

82

Malcolm holding up Joyce's phone.

MALCOLM

She just texted Hermann Joyce's  
mobile. I've decoded it.

(CONTINUED)

CONTINUED:

HARRY  
And it says?

MALCOLM  
'Meet at safe house.'

HARRY  
They've got a safe house **all of**  
**their own.** But where? \*

Ruth at the door.

RUTH  
She's in one of our **cabs!** \*

83 **INT. THAMES HOUSE. GRID - DAY 3. 1626**

83

On a monitor: Carmen in the back of a black cab. Ruth is with Harry.

RUTH  
We had a Spook taxi outside the hotel. Carmen hired it.

HARRY  
Spook taxi?

RUTH  
I've been recruiting taxi drivers. It's cheaper than having our own cars. Should I have cleared ... ?

HARRY  
No, no. Initiative.

RUTH  
**The driver texted me. They're on**  
**their way to something called The**  
New Concord **in** Peckham. \*

84 **INT. OBSERVATION VAN - NIGHT 3. 1645**

84

The door of the Obs van is open. Harry steps in, joining Adam, Danny, Zoe and Colin. Space is tight.

Danny is texting a message.

HARRY  
What are you doing?

DANNY  
Texting Tom.

HARRY  
Don't send that I don't want him here!

(CONTINUED)



CONTINUED:

The Obs van pulls away, it picks up speed. Danny and Adam look at each other. Adam gives a slight nod meaning 'send it.'

The van hits a bump.

DANNY  
Oh damn.

HARRY  
What?

DANNY  
It went when we bumped.

Harry looks daggers.

85 EXT. PECKHAM ST. WITH THE NEW CONCORD - NIGHT 3. 1730 85 \*

It is a back street. Nearby there is a high rise block, an old wall with trees above it and out of control. The area is run down and so is The New Concord, a derelict looking pub. Its walls are off-white and peeling, the windows of the rooms all have thick net curtains pulled, some untidily. Some are grey with dirt.

86 INT. ROOM IN THE NEW CONCORD - NIGHT 3. 1731 86 \*

Carmen is looking out of the window. She turns away and paces, arms folded, tense. She stops and looks at her mobile. She paces again.

86A INT. CORRIDOR IN THE NEW CONCORD - NIGHT 3. 1731 86A \*

An Asian WOMAN and her two teenage DAUGHTERS are being ushered out of a room by Special Forces MEN and Danny. Danny puts a finger to his mouth. Asian music is playing.

87 INT. ROOM NEXT DOOR. NEW CONCORD - NIGHT 3. 1732 87 \*

Danny comes into the room. The Asian family have been living here. The same music plays from an old-fashioned cassette recorder.

Colin - headphones on - is on a chair probing the wall. He is putting in an audio and visual probe.

COLIN  
These walls are all crumbly.

DANNY  
Victorian.

COLIN  
What a hell hole.

DANNY  
Joyce chose it. Perfect cover.

(CONTINUED)

CONTINUED:

ON A MONITOR Carmen **appears - she** is moving around the room. \*

DANNY (**cont'd**) \*

Great. Right room.

Danny goes to leave. Colin stays. Monitoring the equipment.

88

**INT. OBSERVATION VAN - NIGHT 3. 1733**

88

Zoe is monitoring the camera and the bug. Danny comes into the van. Everyone has headphones on. It is very cramped and very tense.

AN IMAGE ON A SCREEN: the room. Carmen goes to a corner of the room and pulls back the carpet.

(CONTINUED)

CONTINUED:

ZOE  
What's she doing?

Carmen pulls up a floorboard. She takes out something wrapped in a cloth. Undoes the cloth. It is a large automatic pistol.

HARRY  
I'm sending in Special Forces.

ADAM  
We have a shoot out and we could lose her. Let me go in, alone.

The back door opens. Tom climbs in.

TOM  
Harry.

HARRY  
Face to face. Certain of the situation are you?

TOM  
Hope so.

All is very awkward.

Adam a hand out, a big smile.

ADAM  
Adam Carter. I've been brought in as a kind of fire engine round here.

For a moment Tom is taken aback.

TOM  
Right.

ADAM  
Carmen's going to run.

HARRY  
We're going to snatch her.

TOM  
My guess is she won't be taken. She's looking at the rest of her life in an American gaol. Let me go in there. Talk to her.

HARRY  
We can't expose you.

TOM  
Harry the wheel's turning!

(CONTINUED)

CONTINUED:

HARRY

Wheel?

TOM

Lottery wheel. This is the chance!  
We need her story to clear me!

ADAM

I should do it.

TOM

Who the hell do you think you are?

Adam's temper flashes.

ADAM

Actually old son I'm an officer who  
didn't get suckered by an American  
con artist.

They are about to square up, in the confined space.

HARRY

Right both of you, outside!

89

**EXT. STREET IN PECKHAM. OBSERVATION VAN - NIGHT 3. 1736**

89

Harry, Adam and Tom, very close.

TOM

It must be down to me!

ADAM

She'll kill him.

TOM

I'll go with a legend.

HARRY

You know she'd spot you in seconds.

ADAM

And you'd be dead.

TOM

It's my right to do this.

ADAM

You're too involved. You'll blow  
it.

HARRY

Right. Adam, it's you.

TOM

No!

(CONTINUED)

CONTINUED:

HARRY  
I've given an order.

TOM  
I'm going in.

HARRY  
You are not.

CLOSE UPS: Tom's face, Harry's face.

A beat. Tom turns to Adam.

TOM  
You've got my life.

ADAM  
I know I have.

TOM  
But it's not about my life is it.

ADAM  
(Ironic)  
The future of the service we love  
and suffer for.

TOM  
Too right.

They smile.

ADAM  
Don't worry.

90      INT. ROOM. NEW CONCORD - NIGHT 3. 1745      90

The music is still playing from the other room.

Carmen is sitting calmly on a chair, a coffee table before her, facing the door. Her mobile phone and the pistol are on the table.

The music stops.

She looks up. She lifts the gun.

91      EXT. ROOF OVER LOOKING NEW CONCORD - NIGHT 3. 1746      91

Two snipers have taken up position.

A radio is heard crackling:

RADIO VOICE (V.O.)  
Second floor second window from  
right ... confirm.

91A      INT. ROOM. NEW CONCORD - NIGHT 3. 1746      91A      \*

The cassette machine has stopped. Colin is in a panic. He  
tries to start it again. It won't work.      \*  
\*      \*

92      INT. OBSERVATION VAN - NIGHT 3. 1746      92

HARRY  
What's happened?

DANNY  
The music stopped.

HARRY (INTO RADIO MIC)      \*  
Colin, get that music back on!      \*

CONTINUED:

ZOE  
(Into a mike)  
X-ray two, there was music on,  
reinstate at once.

\*

93

INT. ROOM. NEW CONCORD - NIGHT 3. 1746

93

\*

No music. The pistol is in Carmen's hand.

A knock on the door. Adam speaks from the other side.

ADAM  
Mrs Joyce?  
(A beat)  
Your husband sent me.

CARMEN  
Who are you?

ADAM  
My name's Ted Baxter.

A beat.

ADAM (cont'd)  
**Landlord.**

\*

The music begins to play again.

Carmen goes to the door. She stands by the wall. Then opens the door and pulls it open. Adam walks in.

ADAM (cont'd)  
Hi I ...

At once she has the gun to the side of his head. With her free hand she pushes him and trips him up, slamming the door.

ADAM (cont'd)  
Ow!

CARMEN  
Shut up!

ADAM  
Bit unnecessary. I'm just the messenger boy.

CARMEN  
**No you're not. You were in the hotel. Breaking up your marriage.**

\*

\*

ADAM  
**True. But I do have a message.**

\*

(CONTINUED)

CONTINUED:

CARMEN

Then deliver it. \*

ADAM

Your husband's dead.

94

INT. OBSERVATION VAN - NIGHT 3. CONTINUOUS

94

Shock at Adam's tactics.

ZOE

What the hell does he think he's doing?

HARRY

This is blue reader. Stand-by special forces ...

TOM

No wait. That's what I'd have said to her.

95

INT. ROOM. NEW CONCORD - NIGHT 3. CONTINUOUS

95

Adam drops his Baxter persona. He is still on the floor, the gun to his head.

ADAM

You know what I am don't you.

CARMEN

Yes.

ADAM

I think you better view your options, don't you?

CARMEN

OK sit up. On this chair.

She backs away, the gun trained on him. She puts a chair before the coffee table.

CARMEN (cont'd)

Sit on your hands.

He sits on the chair his hands beneath his legs.

CARMEN (cont'd)

You're all over the place I s'pose. \*

ADAM

Oh yes. This room's ... well, the last bit of freedom you're ever going to have.

(CONTINUED)



CONTINUED:

CARMEN  
Last bit of freedom you'll have  
too.

ADAM  
(Looks at her gun.)  
Maybe.

A beat.

CARMEN  
How did Hermann die?

96

INT. OBSERVATION VAN - NIGHT 3. CONTINUOUS

96

ADAM (SMALL SCREEN)  
He was flagged down on the  
outskirts of Heathrow. There was a  
shoot out.

\*  
\*

SMALL SCREEN: Carmen turns away to absorb this.  
Consternation in the van.

ZOE  
What?

DANNY  
Dazzling liar.

CARMEN (SMALL SCREEN)  
Did he take many of you with him?

\*  
\*

Tom to himself. He is on Adam's wavelength.

TOM  
Tell her he killed some of us.  
Tell he killed three, four ...

Harry looks at Tom sharply.

97

INT. ROOM. NEW CONCORD - NIGHT 3. CONTINUOUS

97

ADAM  
Five.

CARMEN  
Good for Hermann. Now there's  
nothing else to do.

He looks away, controlling herself. A beat.

ADAM  
You achieved a lot though. Setting  
up Tom was a great scam.

(CONTINUED)

CONTINUED:

CARMEN

More, it had elegance. To set up  
the patriotic English spy as an  
assassin.

\*

98 INT. OBSERVATION VAN - NIGHT 3. CONTINUOUS

98

They are mesmerised. Zoe, tears on her face.

ZOE

She said it.

TOM

Yes.

HARRY

We're saved.

ZOE

Get all of this Danny!

Danny hyperactive with the equipment, setting levels checking  
dials.

DANNY

Don't worry it's running to two  
tapes and a digital disk.

CARMEN (V.O.)

Are we bugged?

ADAM (V.O.)

O' course.

CARMEN (SMALL SCREEN)

And you're asking me to confess.

ADAM (SMALL SCREEN)

Yeah.

TOM

Give her what she wants. Praise  
her ...

99 INT. ROOM. NEW CONCORD - NIGHT 3. CONTINUOUS

99

They are very still.

ADAM

It was a masterpiece. How long did  
it take you to set up?

CARMEN

From when our daughter Lisa went to  
pieces, ten years ago, because of  
Tom Quinn.

(CONTINUED)

CONTINUED:

ADAM

That was why you wanted revenge on Tom?

CARMEN

He recruited her when she was a student. He was undercover. She was left-wing, immature. He got hold of her. She couldn't stand the pressure. Broke down. She's still in a facility in Maine, doped most of the time. When she isn't screaming. Hermann wanted to kill himself at first, you know. He'd cry in my arms like a baby.

ADAM

You got him through that.

CARMEN

I wasn't going to lose him too. The first task was to fake Hermann's death.

ADAM

And you staged the ...

CARMEN

It was like a movie set.

ADAM

Who was in the coffin?

CARMEN

Oh ... a street person. A nothing.

ADAM

And what did you tell Lisa?

CARMEN

That her father was dead. It didn't mean anything to her. I want her taken care of whatever happens in this room.

ADAM

Absolutely.

CARMEN

Tell the Company that.

ADAM

We will.

(He smiles, shaking his head)

Destroying Tom Quinn.

100 INT. OBSERVATION VAN - NIGHT 3. CONTINUOUS 100

TOM  
(to Harry)  
He'll say I'm a rogue officer ...

\*  
\*

101 INT. ROOM. NEW CONCORD - NIGHT 3. CONTINUOUS 101

ADAM  
A lot of people didn't trust him.  
Were very happy to see him wrecked.  
How did you set up an operation  
like that?

\*  
\*  
\*  
\*

CARMEN  
It was financed out of Damascus.

\*

ADAM  
A fun town. Who was paying?

\*

CARMEN  
Iraqi Ba'athists, they wanted a big  
assassination in England. And we  
saw the chance to finger Tom Quinn  
as the killer.

\*  
\*  
\*

102 INT. OBSERVATION VAN - NIGHT 3. CONTINUOUS 102

Zoe is frozen. Tears are streaming down Danny's face. Tom is staring ahead.

HARRY  
We all misjudged you so much. I am  
so very sorry.

TOM  
It's like it's stopped raining in  
my head.

103 INT. ROOM. NEW CONCORD - NIGHT 3. CONTINUOUS 103

ADAM  
Anyone help you with this? Greased  
wheels?

CARMEN  
Hermann was a loner.

ADAM  
Husband and wife team. No friends  
in the world.

CARMEN  
Something like that.

CONTINUED:

ADAM

I know what it's like. My wife's  
in M.I.6

CARMEN

It can be so intimate.

ADAM

Like you're locked in a room  
together, for ever.

CARMEN

You're good, aren't you. **Very**  
good. \*

ADAM

Not as good as Hermann was.

CARMEN

**What happened to Tom Quinn?** \*

ADAM

**(Effortless lie)**  
**He drowned himself.** \*

CARMEN

**You mean Quinn is dead?** \*

ADAM

Oh yeah the body turned up in a  
trawler's net this morning. \*

CARMEN

Oh I really want to believe that.  
But I can't tell if you're lying or  
not.

ADAM

Well there you go.

The gun lies loose in her lap.

ADAM (cont'd)

What was it turned you and Hermann?

Her sarcasm again.

CARMEN

You mean to 'the dark forces?'

ADAM

It was more than Lisa's breakdown,  
wasn't it.

104

INT. OBSERVATION VAN - NIGHT 3. CONTINUOUS

104

DANNY

Where's he going with this? Why  
doesn't he just get out of there?

ZOE

Harry she's not holding the gun,  
send the heavies in before he gets  
himself killed ...

(CONTINUED)

CONTINUED:

TOM

Wait. I know what he's trying to do.

105

INT. ROOM. NEW CONCORD - NIGHT 3. CONTINUOUS

105

CARMEN

You're good enough to have felt what we felt.

ADAM

You mean ... what's happened to the peace? After all the risks, undercover in Russia, fighting communism? This is the victory of democracy?

CARMEN

You should have been part of our team.

ADAM

It's a thin line.

CARMEN

Tom Quinn is dead.

ADAM

The dog fish ate half his face away. There're a lot of dogfish in the North Sea.

106

INT. OBSERVATION VAN - NIGHT 3. CONTINUOUS

106

DANNY

(Under his breath)

This guy.

TOM

(Low)

Softly, softly, lie her down softly.

ZOE

What's going on?

DANNY

You can't do this.

HARRY

No I can't allow it ...

He reaches for a switch. Tom grabs his wrist. They are looking at each other, hard.

(CONTINUED)

CONTINUED:

TOM  
'Save the service?' You want  
Oliver Mace to get hold of her,  
make her change her story?

107 INT. ROOM. NEW CONCORD - NIGHT 3. CONTINUOUS 107

ADAM  
Your op was a total success.

CARMEN  
But I'm about to be taken in the  
field.

ADAM  
You know what they say about that.

108 INT. OBSERVATION VAN - NIGHT 3. CONTINUOUS 108

Tom still holding Harry's hand.

TOM  
Never be taken.

ADAM (ON RADIO)  
Never be taken.

HARRY  
Move your hand.

A beat. Then Tom lifts his hand. Will Harry press the  
switch and stop the events in the room?

He does not.

Tom is staring at a screen.

TOM  
She tried to ruin my life. But at  
this moment - she's beautiful.  
(Change)  
Go on you bitch, do it.

Zoe looks at him with horror.

109 INT. ROOM. NEW CONCORD - NIGHT 3. CONTINUOUS 109

A beat. They are both aware of the gun lying on her lap.

ADAM  
Cul de sac.

CARMEN  
And the cops are all at the open  
end.

(CONTINUED)



CONTINUED:

ADAM  
That's it. No fire escape hanging  
down.

CARMEN  
No leap to the roof across the way.

ADAM  
No.

CARMEN  
No rescue. No door.

ADAM  
Oh there's a door, isn't there,  
Carmen.

A beat.

CARMEN  
Yes.

ADAM  
Go through that and the cops'll  
never get you.

CARMEN  
No.

ADAM  
A kind of act of mercy, to  
yourself.

110     **INT. OBSERVATION VAN - NIGHT 3. CONTINUOUS**     110

TOM  
(Low)  
Touch her hand.  
(Shouts at the monitor)  
Touch her hand!

111     **INT. ROOM. NEW CONCORD - NIGHT 3. CONTINUOUS**     111

Adam leans forward and touches her hand.

CARMEN  
What's your **real** name?     \*

ADAM  
Adam Carter.

CARMEN  
How good are your reflexes?

ADAM  
I could stop you doing it.

(CONTINUED)

CONTINUED:

CARMEN

But you won't.

(A beat)

Salu, Adam.

Quickly she picks up the pistol, puts the barrel in her mouth and blows her brains out all over the net curtains.

112 **INT. OBSERVATION VAN - NIGHT 3. CONTINUOUS** 112

They are all standing, open mouthed. Danny is shouting.

DANNY

Oh my God! Oh my God!

113 **INT. ROOM. NEW CONCORD - NIGHT 3. CONTINUOUS** 113

The door is burst open by Special forces.

ADAM

All right all right! Out!

(Lower)

Just get ... out.

He looks at Carmen's body and sits down, thoughtful.

114 **INT. CORRIDOR. NEW CONCORD - NIGHT 3. CONTINUOUS** 114

They have all come running, led by Tom.

115 **INT. ROOM. NEW CONCORD - NIGHT 3. CONTINUOUS** 115

They burst into the room and stop before the body.

ADAM

She and Hermann used to be great.  
We all pay the price in different  
ways.

Adam looks up at Tom.

TOM

Yes.

116 **INT. THAMES HOUSE. THE GRID - DAY 4. 1200** 116

Tom is sitting at his station, legs out straight. He looks relaxed. Zoe, Danny and Ruth are nearby. There is tension. Tom looks around at the grid.

TOM

Do you know, I thought everything  
would look completely different.  
But it doesn't.

Harry appears beside Tom.

(CONTINUED)

CONTINUED:

HARRY

Tom send a signal to the American Ambassador. Tell him we have the bodies of two American citizens. Ask him if he wants them back. No need to be polite.

TOM

Yes Harry.

Harry goes. Tom stands and goes over to Adam.

TOM (cont'd)

I couldn't have got it out of Carmen Joyce. Harry was right to let you to do it.

ADAM

Maybe. Tom, how did Oliver Mace know we'd lured her to London?

117

INT. UNDERGROUND CAR PARK - NIGHT 4. 2200

117

\*

Christine is waiting. Tom approaches. She turns with a big false smile.

CHRISTINE

Tom ... ?

\*

TOM

Oh! Did you think you were meeting Oliver Mace?

\*

\*

\*

Adam comes up behind her.

ADAM

Miss Dale, pleased to meet you.

TOM

This is Adam Carter. We're sort of doing the same job at the moment.

CHRISTINE

Oh right.

A beat.

TOM

You wore a wire when we met. Why?

\*

CHRISTINE

I was frightened. Sorry.

TOM

Sorry. That's enough is it?

CHRISTINE

I've resigned.

(CONTINUED)

CONTINUED:

TOM

No. No-one resigns from what we do.

CHRISTINE

I do.

TOM

(Angry)

This work is in us, it's second nature.

CHRISTINE

The colours of my life are changing Tom. I'm going to work in the great outdoors. In Yosemite, Northern California. A lot of snow in the winter. Clean air. In a clean place. And the pay is double.

TOM

So. Are we over?

Adam shrugs, takes out his mobile and walks away.

Christine and Tom alone.

CHRISTINE

I'm out of your world. None of you can touch me ever again.

He stares at her. It's dead between them.

GO TO: Adam thirty yards away, keeping an eye on Christine and Tom.

ADAM (ON PHONE)

No don't go and sleep! Cocktails?  
Tom'll be along. Alone by the look of things.

\*

RETURN TO Tom and Christine.

CHRISTINE

It nearly destroyed me. It is destroying you.

TOM

No I'm fine. Dandy. Cock-a-hoop.

She looks at him. There is a flicker in his gaze.

CHRISTINE

Goodbye Tom.

She turns and walks away.

118

INT. LONDON CLUB - DAY 5. 1306

118 \*

Oliver Mace and JASON BELLING sit in the chairs. Scotches.

JASON

It went wrong when you let Harry Pearce walk out of hospital.

OLIVER

What could I have done? Broken his legs?

JASON

You've done worse. \*

OLIVER \*

Don't be impertinent. \*

JASON \*

Impertinent? I've been cut out of the loop because of this. \*

OLIVER \*

The loop. Oh dear.

JASON

Don't worry. You're going down with me.

OLIVER

Am I?

Harry comes into view, a Scotch in his hand.

OLIVER (cont'd)

Ah Harry good of you to join us. Do you know Jason Belling?

HARRY

Only on certain tape recordings.

Oliver and Harry laugh. Belling goes white.

HARRY (cont'd)

Forgive us Mr Belling, Spook humour.

OLIVER

Convivial though this is, sadly Mr. Belling is not a member of this club. Nor is he my guest. Is he yours?

HARRY

No.

OLIVER

So I think you had better leave.

(CONTINUED)

CONTINUED:

Horrible moment. Then Jason Belling stands and leaves.  
Harry's mood changes.

(CONTINUED)

CONTINUED:

HARRY

You cut down one but another will  
pop up in his place, I fear.

OLIVER

Indeed.

HARRY

You went over to them.

OLIVER

Yes.

HARRY

You damn well nearly landed us with  
a Ministry of Security running a  
secret police.

OLIVER

I ... was perhaps somewhat blinded  
by ambition.

HARRY

'Somewhat' blinded?

OLIVER

You can't force my resignation you  
know. This is only a one all draw.

Oliver Mace looks away. A beat. Then Harry calls.

HARRY

James, one more round I think. Not  
on my tab.

\*

119

EXT. JUBILEE BRIDGE - NIGHT 4. 2000

119

\*

Danny and Zoe join Tom and Adam.

DANNY

So did we just save our jobs?

ZOE

I think we just saved the service.

TOM

From me.

ADAM

From the dark forces. I hope I  
don't ever have to go where you've  
been.

TOM

We lie about people a lot in this  
game. What's really frightening is  
when someone lies about you.

(CONTINUED)

CONTINUED:

A beat.

ADAM  
Just don't care.

TOM  
I don't.

They smile at each other.

And the **four** walk away together.

\*

**END OF EPISODE**