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1 EXT. STREET - DAY 1. 0730 1

A quiet London street with kids kicking a ball about outside. Parked in the street is a van which is obviously our standard MI5 surveillance vehicle.

CUT TO:

2 INT. SURVEILLANCE VAN - DAY 1. 0731 2

And inside the van are a pair of individuals who are listening on headphones. Except we don't recognise them and they are of Middle-Eastern appearance. One is a man called Ahmed, somewhere in middle age. The other is a younger woman called Khatera. She's elegant and stylish, dressed in Western clothes.

AHMED
(in Arabic)
She's gone into the kitchen.

CUT TO:

3 INT. FIONA AND ADAM'S HOUSE. KITCHEN - DAY 1. 0732 3

Fiona pouring water from the kettle into a cafetiere. Opens the fridge with her foot, takes out a carton of milk, sniffs it and pours it away with an irritated gesture.

FIONA
(calls)
Adam!

No answer.

ADAM
Adam, it'll have to be black coffee
'cos that stupid organic milk you
insist on buying goes off in thirty
seconds.

No answer again. She flicks the radio on to the Today programme.

PRESENTER (V.O.)
*But, Minister, how would you
respond to the charge that the
current government in Iraq is no
more legitimate than its
predecessor.*

GUEST MINISTER (V.O.)
*Look, the aim of the coalition has
always been to bring peace,
stability and democracy to Iraq...*

(CONTINUED)

CONTINUED:

FIONA
(dry)
Going well isn't it.

GUEST MINISTER
*We're confident that the new
administration will be able to deal
with the teething problems which
are inevitable in this kind of
transition...*

FIONA
(calls)
Adam! Hurry up.

PRESENTER (V.O.)
*But without American military might
this government could never
survive...*

Fiona flicks the radio on to a music channel which obviously makes her much more cheerful. Sinks the plunger on the cafetiere. In the doorway, Adam appears with his hair tousled and rubbing his eyes.

FIONA
Hey, sleepyhead.

He walks over to her, kisses her forehead, takes a cup of coffee, sips it, frowns and adds some sugar.

FIONA (CONT'D)
You've got odd socks on.

He glances down and nods.

FIONA (CONT'D)
Have you chased the FCO about the
cheque for Wes's school fees?

ADAM
Yes.

FIONA
Have you chased the FCO about the
cheque for Wes's school fees?

ADAM
Yes!

FIONA
Have you ...

ADAM
No.

(CONTINUED)

CONTINUED: (2)

FIONA
And what happens when he's chucked
out?

ADAM
Then we'll pack him off to the
local comprehensive like any normal
kid.

FIONA
As if he's ever gonna get a chance
to be normal.

A beat. There's worry and insecurity here as well.

CUT TO:

4 INT. SURVEILLANCE VAN - DAY 1. 0736

4

Ahmed turns to Khatera. (This conversation in Arabic).

AHMED
What's the name of the boy's
school?

KHATERA
Saint Josephs. Outside London.

AHMED
I want a check on entrances,
security arrangements, when the
holidays are, everything.

She nods.

CUT TO:

5 INT. FIONA AND ADAM'S HOUSE. KITCHEN - DAY 1. 0737

5

Toast pops out of the toaster. Adam starts to spread peanut
butter on a slice. Plays with Fiona, offering it to her and
then pulling it away.

ADAM
How's it going with Danny?

FIONA
Good. I love working with him.

ADAM
Ruth come up with any more internet
chatter?

FIONA
What are you getting me for my
birthday?

(CONTINUED)

CONTINUED:

ADAM

Don't worry, I've kept the receipt. *

Fiona turns and smiles affectionately. *

FIONA

Ah, bet you wish you'd kept the receipt for me sometimes. *

ADAM

Never. *

She moves closer to him.

FIONA

Would you swap me for another girl? *

A beat.

ADAM

I wouldn't swap you for the whole world. *

FIONA

... is the right answer!

They kiss.

CUT TO:

6

INT. SURVEILLANCE VAN - DAY 1. 0740

6

Ahmed and Khatera (in Arabic).

KHATERA

They still love each other.

AHMED

Which is why we chose them.

(CONTINUED)

CONTINUED:

She looks uneasy. He takes her hand.

AHMED (CONT'D)
Remember what happened to your family, Khatera.

KHATERA
How could I ever forget?
(beat)
We've endured so much pain because of people like that couple in there. They do not think of us as human beings.

AHMED
So the only way for us to triumph is to forget that they are human.

KHATERA
I have to be strong to avenge my family.

AHMED
You will be. Since I met you, I have never doubted you.

7 **SPLIT SCREEN: EXT. STREET - DAY 1. 0742** 7

Fiona and Adam leaving the house walking down the street past the white van where Adam holds the door to their car open for his wife.

8 **SPLIT SCREEN: INT. SURVEILLANCE VAN - DAY 1. 0742** 8

Ahmed takes Khatera's hand.

AHMED
They've destroyed our world.

He clasps her hands.

AHMED (CONT'D)
Now we're ready to destroy theirs.

TITLES

9 **INT. HOUSE - DAY 2. 0800** 9

Special Forces are entering a property. They make their way through the hall and into a room. It's a mess, as if it has been left in a hurry. There are a few videos scattered about, fast-food wrappings and some child's toys. Behind them come anti-terrorist officers who begin pulling up the floorboards, tearing the house apart. One of them gestures to a colleague as he comes across a folder.

(CONTINUED)

CONTINUED:

They open it to reveal some paperwork and several tube maps. From their reactions it's clearly an important discovery.

10

INT. THAMES HOUSE. MEETING ROOM - DAY 2. 1000

10

Team assembled and Harry is not in a good mood.

HARRY

The raid on the house in Dollis Hill turned up maps of the tube and information on Sarin. What does that suggest to you?

Holds his hand up.

HARRY (CONT'D)

Obviously a rhetorical question. It looks as if a North African group might be involved.

ADAM

(to Fiona)

The Moroccan agent you're running, Butterfly?

FIONA

I'll talk to him again.

HARRY

Move quickly. We're at maximum security alert. Ruth, what's the internet chatter telling us?

RUTH

Too much traffic on the airwaves at the moment. Not so much chatter as frenzied babble.

ADAM

Threats to bridges, football stadia, Buckingham Palace garden parties. A lot of it obviously comes from cranks but we can't stay on top of it all.

HARRY

Show them the CCTV footage.

Ruth brings up some CCTV footage. It's a tube station and an Asian man in traditional clothing is being set upon by a group of other passengers and viciously beaten.

(CONTINUED)

CONTINUED:

RUTH

He was reading the Koran but a group of passengers became convinced that he was about to launch some kind of suicide attack. They beat him to a pulp.

HARRY

And they were not a bunch of BNP supporters.

RUTH

The 'suicide bomb' turned out to be a bag with some birthday presents for his kid.

FIONA

People are very scared.

ADAM

And that's what the terrorists want. To leave us choking on our own fear.

HARRY

I can hear the sound of nerves jangling up the river in Whitehall. Get me a result.

They get up to leave.

HARRY (CONT'D)

Word in my office, Adam.

11	<u>OMITTED</u>	11
12	<u>OMITTED</u>	12
13	<u>OMITTED</u>	13
14	<u>OMITTED</u>	14
15	<u>INT. THAMES HOUSE. HARRY'S OFFICE - DAY 2. 1231</u>	15

Adam and Harry.

HARRY

How are Special Branch coping with the Iraqis and Americans coming to town this week?

ADAM

They seem to have everything nailed down.

CONTINUED:

HARRY

It's more than possible that any terrorist attack will be timed to coincide with the visit.

Adam runs his hands through his hair. Obviously working flat out.

ADAM

Which would certainly be unfortunate timing.

HARRY

Another bomb in Basra today. Seventy dead including a bus full of school-kids.

ADAM

You know in the first days after the fall of Baghdad, I laughed in the face of a friend who warned that Iraq would turn into another Vietnam.

HARRY

Takes more than pulling down the statue of a dictator to pacify a country.

ADAM

This new guy seems hopeful though.

HARRY

Shame that such a large section of his fellow country-men see him as our puppet.

ADAM

He is making concessions to moderate Shi'ite opinion.

HARRY

Making him a prime target for the extremists. So let's hope that Special Branch ensure nothing happens to him while he's a visitor to our shores.

They see Fiona and Danny leaving The Grid.

ADAM

They work well together.

HARRY

Good. Hopefully, Butterfly will give Fiona something useful.

16 INT. CALL CENTRE - DAY 2. 1300

16

People sitting around using phone booths and internet services - mixture of students and tourists. The man who allocates the computers is Fiona's agent "Butterfly". Fiona enters the cafe wearing a rucksack and looking like the type who might want to call friends in Australia.

We see her talking to "Butterfly" and he indicates the cabin right at the back of the centre. She walks across and goes into a phone booth where she picks up a phone, all the while feeling under the counter where the phone is. Checks nobody watching, removes a false partition and slides out a plastic folder. Then she quickly puts that into her rucksack. Leaves the booth, pays no attention to "Butterfly" as she exits the call centre - just another punter.

17 INT. THAMES HOUSE. THE GRID - DAY 2. 1305

17

Ruth and Adam at their stations. Fiona comes over with a file.

FIONA

Dead drop from Butterfly. Rumours of a big London liaison meeting soon between some North African characters we might be interested in.

ADAM

Find out when and where. Work with Danny on it.

She nods and exits.

RUTH

So what are you getting Fiona for her birthday?

Adam shakes his head.

ADAM

Sorry, Ruth.

RUTH

What?

ADAM

You might be her mole. And even if you weren't, telling you would only put you in danger. Fiona takes birthdays very seriously. I often have to drug her the night before to make her sleep.

RUTH

I'm not a mole!

(CONTINUED)

CONTINUED:

HARRY (O.S.)
Glad to hear it.

RUTH
Oh ... Harry ... no, not that kind
of mole, Adam's joking about
Fiona's ...

HARRY
It's all right, Ruth, I'm aware you
were joking.
(to Adam)
Chocolates might be the answer.
Nice ones of course. Get Sam to
run across to that Belgian shop.

A beat.

ADAM
Not a bad idea, Harry.

Harry smiles and moves away. Ruth looks horrified.

ADAM (CONT'D)
(mutters)
Don't say anything, he's still in
earshot.

18 OMITTED 18

19 INT. A HOUSE - DAY 2. 1600 19

An individual we will know as "Butterfly" sits alone in a bedroom. Suddenly, the door of a stand-alone wardrobe opens and two men enter the room. The wardrobe has clearly been placed in front of a gap made in the partition wall so that people can enter the house from another property without being observed from the outside. One of the men who has come in is Ahmed who we saw in the surveillance operation against Adam and Fiona. The men greet each other and then Ahmed hands him a briefcase.

AHMED
Count it. It's what you deserve for
helping us.

"Butterfly" opens it, it's empty. He looks up puzzled.

Into the silencer of a gun barrel.

AHMED (CONT'D)
MI5 will have to change your agent
name from butterfly to traitor.

(CONTINUED)

CONTINUED:

They may have paid you a lot of money but I think this is a more appropriate reward.

Ahmed shoots him in the head and then once more when he is on the ground. They look dispassionately at the corpse.

AHMED (CONT'D)

Get rid of him.

Picks up the briefcase and leaves by the wardrobe.

20

INT. FIONA AND ADAM'S HOUSE - DAY 3. 0700

20

Early morning and Adam opens the door to the bedroom and looks at his sleeping wife. He's carrying a tray with a birthday breakfast. Puts it down carefully and watches her sleeping for a second. Removes a strand of hair from her face and she stirs.

ADAM

Hey.

FIONA

I was having such a strange dream.

ADAM

What about?

FIONA

I was trying to get across a bridge.

She blinks.

FIONA (CONT'D)

You were on the other side.

ADAM

Well I'm here now. Happy birthday, sweetheart.

He kisses her. She looks pleased.

FIONA

Oh yes, it's my birthday isn't it.

She inspects the tray, tosses a croissant out of the way, pushes a rose to one side, ignores the birthday card.

FIONA (CONT'D)

Where's my present?

Adam laughs good-naturedly picks up the rose and tucks it behind her ear.

(CONTINUED)

CONTINUED:

ADAM

In the envelope. The great thing about a book token is that it gives you the choice to ...

She punches his arm.

ADAM (CONT'D)

OK, OK, it's in the fridge. With Belgian chocolates it's best to keep them ...

Another harder punch.

Adam reaches in his pocket and takes out a small package. She opens it. Glittering in the light is a very beautiful silver brooch.

FIONA

Adam ...

ADAM

It's from Damascus.

FIONA

From the souk we used to go to. How did you ...

ADAM

With great difficulty.

FIONA

It's so beautiful.

ADAM

Remember where we used to meet?

FIONA

At the Minaret of the Bride.

A beat. No more wisecracking Fiona, her eyes betray emotion, almost tearful.

FIONA (CONT'D)

I really love you.

He fastens the brooch onto her pyjamas. She touches it gently with her finger.

FIONA (CONT'D)

Everything will work out? With us working together, with Wes ...

He kisses her.

(CONTINUED)

CONTINUED: (2)

ADAM

Everything will work out fine. I
promise.

21 OMITTED 21

22 EXT. SUBURBAN STREET - DAY 3. 1030 22

Danny and Fiona with clipboards.

FIONA

Butterfly said the meeting is
scheduled for this evening but the
house would be empty until at least
twelve. Which gives us an hour
max.

Danny checks his watch.

DANNY

We have to be sure before we go in.

Fiona indicates a neighbourhood watch sticker on the door of
a house.

FIONA

You go next door and try the bell.
I'll see if the local vigilante can
help.

Fiona rings the bell. Door is answered by an elderly woman.

FIONA (CONT'D)

Hello, Mrs Edwards? I'm from the
local council. Just wanted to check
that you were still at this address
for the electoral register ...

We go with Danny to the next house. Rings bell. No answer.
Joined by Fiona.

FIONA (CONT'D)

Mrs Edwards says there hasn't been
anybody there for two days.

DANNY

So?

FIONA

(beat)

Let's get that bug down. I'll take
the upstairs.

He nods.

(CONTINUED)

CONTINUED:

DANNY

We're gonna be so popular with
Harry if this comes off.

She laughs and takes out a lock-pick from her pocket. Within
seconds the door's open.

DANNY (CONT'D)

Bloody hell, that was quick.

He looks up and down the street. It's deserted.

FIONA

One of my many talents.

They go into ...

23 INT. HOUSE. HALLWAY - DAY 3. 1032

23

They move stealthily through the house. Fiona gestures that
she's going upstairs. He nods. She makes her way cautiously
up the stairs. The floorboards creak. She makes her way
across landing and into ...

24 INT. HOUSE. BEDROOM - DAY 3. 1033

24

FIONA

(into voice comm)

I'm in the main bedroom.

She makes her way into the room and it's the same room in
which we saw Butterfly receive his "pay-off". Also in the
corner is the wardrobe from which we saw Ahmed emerge
previously. Fiona makes her way over to the desk. She opens
a drawer and there's a pile of pristine credit cards as well
as new passports and hundreds of travellers cheques.

FIONA (CONT'D)

This is definitely a logistical
safe house, Danny. I'm just going
to put a device in the lamp.

DANNY (V.O.)

I'm in the kitchen.

Fiona sits down on the bed with her back to the wardrobe and
starts to fiddle with a bedside lamp.

But behind her the wardrobe doors start to slowly open.

We want to cry out and warn her.

FIONA

Nearly done here Danny, there's a
ton of credit cards and passports.

(CONTINUED)

CONTINUED:

A grotesque image behind Fiona of a man framed in the entrance to the wardrobe wearing a ski-mask and carrying a gun. On Fiona.

FIONA (CONT'D)
How's it going in the kitchen?

Silence.

She places the lamp carefully on the bedside table.

FIONA (CONT'D)
Danny?

Suddenly, violently she is grabbed from behind and dragged back across the bed by her hair. She tries to struggle and cry out but tape is put over her mouth and she is hauled by the man wearing the ski mask into the cupboard and the door slams behind her.

CUT TO:

25 **INT. VAN - DAY 3. 1045** 25

In the back of the van are two cuffed and gagged figures. Fiona is staring into Danny's eyes. Seated above them a man with a gun rests his foot with casual sadism on Danny's head.

CUT TO:

26 **EXT. STREET OUTSIDE THE HOUSE - DAY 3. 1046** 26

The van drives away. The street is deserted as if they were never there.

27 **INT. THAMES HOUSE. THE GRID - DAY 3. 1050** 27

Adam is on the phone.

ADAM
Yeah I'm just confirming my booking for 8.30 tonight. And you've sorted out the cake and everything? I want one of the little private alcoves upstairs. Brilliant, thanks.

RUTH
Don't forget the Belgian chocolates!

Adam laughs.

ADAM
Harry's one of the cleverest men I've ever met. But birthdays obviously aren't his forte.

(CONTINUED)

CONTINUED:

RUTH

Well, Fiona's a lucky girl.

ADAM

I tell her that all the time.

RUTH

Where did you first meet?

ADAM

Embassy reception in Damascus. Before everything changed and you could still walk about an Arab city. I'd just arrived. It was humid. The air conditioning wasn't working. Everybody was sweating but she just looked so cool and assured. Anyway, I tried to get her attention but it was as if she was looking right through me. Suddenly though she came up to me and said "I can't stand this any more. Do you want to go for a walk?"

RUTH

How romantic!

ADAM

We went walking through the city, down to the Omayyad mosque. And as we passed the ancient temple she pointed out a little tower and said: "that's the Minaret of the Bride".

He stops for a moment, lost in the nostalgia of romantic and sexual memory.

ADAM (CONT'D)

After that, every weekend we walked round together. She said the only way to get to know a city was to lose yourself in it. The souks with their silver and spices, the walls of the old city. But we always met up at the Minaret of the Bride.

Ruth stares at him captivated. Beside her a signal comes up on a monitor.

RUTH

And here's the bride herself calling in a status report ...

She listens to Fiona's report, smiles and replaces the phone.

(CONTINUED)

CONTINUED: (2)

RUTH (CONT'D)

She's got a bug down in the house
where the meeting is going to take
place ...

ADAM

Clever girl.

RUTH

... She and Danny are going to
check out some of the other leads
Butterfly gave them.

Adam nods and returns to work.

28

INT. TERRORIST BASE - DAY 3. 1110

28

Fiona with Ahmed who is holding a gun to her head. Danny is
sitting in corner of the room with his hands cuffed. Ahmed
gestures for the phone and she hands it to him.

FIONA

What do you want?

AHMED

Have you been watching the news
recently? Hospital wards filled
with burned children, your soldiers
smashing into houses and
humiliating my people, thousands of
my countrymen tortured and killed.
We are doing this for them.

*
*
*
*
*
*
*

FIONA

We?

AHMED

It was you who decided that the War
on Terror involved invading my
country.

(Laughs)

OK, so we are all Al Quada now.

FIONA

You won't get very far.

AHMED

Really?

FIONA

Look, we can sort something out
here.

(CONTINUED)

CONTINUED:

To be honest, we've already cracked your attack cell, we know exactly what you plan to do so it's over.

AHMED

(alarmed)

How do you know?

FIONA

We found the house with the maps of the tube in Dollis Hill.

AHMED

You found out about that? How?

FIONA

Maybe you have an informer in your ranks.

Ahmed barks an order at the guard. Advantage appears to be with Fiona.

FIONA (CONT'D)

So don't make matters worse by interfering with two officers of the British Security Services. I can negotiate safe passage to a country like Sudan in return for our release.

AHMED

That sounds promising.

He studies her carefully and then he laughs. The guard hands him a digital camera. He goes round and shows Fiona an image of "Butterfly" behind his desk in the call centre.

AHMED (CONT'D)

You ran an agent called Butterfly I believe.

Fiona shakes her head.

FIONA

I've no idea ...

Another image of Butterfly with his head blown off. Fiona turns away.

AHMED

You want to offer me a new deal?

Fiona does not register surprise or disappointment.

FIONA

So you used him to lure us to that house. Why?

(CONTINUED)

CONTINUED: (2)

Ahmed indicates to a guard who brings digi-cam forward and hands Fiona a sheet of paper.

AHMED

Read.

FIONA

What is this?

Looks at it and shakes her head. He puts his hand on her head but she still does not speak. Ahmed nods to guard who walks over to Danny, takes out a knife and holds it to his throat.

AHMED

This is no time for games. Read it or I'll cut his throat.

Fiona looks up.

FIONA

My name is Fiona Carter. I work as a British spy and I am being held by a group of fighters who will avenge the blood spilled in Iraq by America and its allies. Tonight the Prime Minister will give a speech outlining his continuing commitment to the presence of British troops in Iraq. Unless he uses the speech to signal their immediate withdrawal from the south of the country, I will be burned alive together with my spy colleague. Let this be a warning that we can take hostages anywhere we choose.

She looks up at him and if she is feeling fear she does not betray it. The digi-cam is lowered.

AHMED

You read those words with no emotion.

FIONA

They're not my words.

AHMED

Every single person involved in this operation has lost somebody. A family member, a friend, a husband or wife. That man over there ...

He indicates the guard who stares at them impassively.

(CONTINUED)

CONTINUED: (3)

AHMED (CONT'D)
... could cut both your throats
very easily.

He regards her steadily.

AHMED (CONT'D)
And inside you still think you are
the civilised ones.

DANNY
Maybe because we couldn't cut
anybody's throat very easily.

Ahmed turns to him.

AHMED
No you would just send a laser-
guided bomb into a wedding party.

He prepares to leave the room.

AHMED (CONT'D)
We'll bring you food and water. If
you do as I say then we won't
humiliate you as you do your own
captives.

29

INT. THAMES HOUSE. THE GRID - DAY 3. 1130

29

Sam and Ruth are sitting chatting at Ruth's station. A young, good-looking Asian guy walks over to them. We'll know him as ZAFAR. He stands by them without interrupting.

SAM
So then he just jumped out of bed
and said he wanted to drive to
Wales that same night and I said...

Tails off and turns to Zafar.

SAM (CONT'D)
Can I help you?

ZAFAR
I didn't want to interrupt your
conversation.

He's got a calm and assured smile, oozes self-confidence and charm. She appraises him very quickly.

SAM
That's OK.

ZAFAR
Are you from Wales? Sorry I
couldn't help overhearing.

(CONTINUED)

CONTINUED:

She stares at him.

SAM
Do I sound like I'm from Wales?

ZAFAR
Yeah.

Ruth lowers her head and smiles.

ZAFAR (CONT'D)
Isn't it your national day soon?

SAM
I'm not Welsh!

ZAFAR
It's nothing to be ashamed of.

RUTH
Saint David's day is in March.

ZAFAR
Really? I didn't know that.

SAM
(mock-chilly)
Can we help you with something?

ZAFAR
Yes, I'm here to see Harry Pearce
and Adam Carter.

SAM
OK. Follow me.

ZAFAR
Lead on, Blodwyn.

Ruth laughs. He turns to her.

ZAFAR (CONT'D)
Thanks ...

RUTH
Ruth.

ZAFAR
Ruth.

Gives her a lovely smile. She watches them go but she's smiling as well.

GOT TO: Sam and Zafar at entrance to Harry's office.

SAM
Your name?

(CONTINUED)

CONTINUED: (2)

ZAFAR

Zafar. But friends call me Zaf.

SAM

(very formal)

I'll just go in and let them know
you're here, Zafar.

He waits and she pops her head in and then ushers him in.

30

INT. THAMES HOUSE. HARRY'S OFFICE - DAY 3. 1140

30

Harry and Adam rise as he comes in.

ADAM

Mr Younis!

ZAFAR

Mr Carter!

ADAM

What have you been up to?

ZAFAR

Oh you know exploring my identity
crisis. Asian or British? British
or Asian? It's tearing me apart.

Adam laughs. Harry gestures for them to sit down.

ZAFAR (CONT'D)

You've brought me in because of the
Dollis Hill raid and the North
African connections?

ADAM

Yes.

ZAFAR

And you want my assessment of the
risks?

Harry nods.

ZAFAR (CONT'D)

Well it's real. The Group of
Islamic Comabatants has roots in
London of course.

HARRY

Could they be planning something
here?

ZAFAR

Of course, but there are things
that puzzle me. Not least the
Sarin stuff.

(CONTINUED)

CONTINUED:

The standard MO of groups like the GIC is Goma 2 explosive as in the Madrid train blasts. There are other amorphous Moroccan radical groups but I can't see any of them being over here messing about with Sarin.

HARRY

Anything else?

ZAFAR

None of the contacts check out and leaving them behind is ridiculously sloppy.

ADAM

Can you stay with us for a while on this?

ZAFAR

If you can square it with my boss I'd love a change of air.

HARRY

Giles Hanley? Oh I've got enough dirt on him to take his house and car as well if I wanted.

ADAM

Go and see Sam and she'll sort you out with a desk.

Zafar glances out of the window across The Grid at Sam.

ZAFAR

Cool.

He exits. Harry looks at Adam.

HARRY

Rather young.

ADAM

He's cool.

Harry winces.

HARRY

That's not my favourite word.

Adam laughs.

ADAM

I know.

31

INT. TERRORIST BASE - DAY 3. 1200

31

Danny and Fiona are sitting facing each other. Ahmed and guard enter. Guard uncuffs Fiona's hands. Puts down a bottle of mineral water and some bread.

AHMED
(to Fiona)
I need you to be able to use the phone. You can give him his bread and water.

Fiona drinks some water and chews a little bit of bread. Offers the bottle to Danny. He shakes his head. She frowns.

FIONA
(quietly)
Come on, Danny, we need our strength.

She feeds him water from the bottle.

AHMED
Now you're going to make another phone call.

FIONA
Who to?

AHMED
To your husband.

She stares at him.

FIONA
To say what?

AHMED
You'll arrange to meet him in a place that I tell you.

FIONA
Lure my husband into a trap?
That's not going to happen.

AHMED
I thought you might say that.

He hands Fiona a photograph.

AHMED (CONT'D)
You know who this is of course?

She looks at it. Then looks back at her captor.

(CONTINUED)

CONTINUED:

AHMED (CONT'D)

Saint Joseph's school. I can call
the person sitting outside right
now?

31A EXT. ST JOSEPH'S SCHOOL. GATES - DAY A. 0840

31A

Flashback: Fiona remembers walking Wes from her car to the school gates. She bends down, kisses him and tousles his hair. He laughs, turns and runs into school. She watches him go.

31B INT. TERRORIST BASE - DAY 3. 1202

31B

Fiona's eyes glitter with anger.

FIONA

You bastard, you think that you can
offer me the choice between my
husband and my son ...

AHMED

That's exactly the choice I'm
offering.

FIONA

Well you can ...

Danny interrupts

DANNY

Do it.

Fiona looks at him.

DANNY (CONT'D)

Adam would understand.

FIONA

What are you going to do with Adam?

AHMED

Nothing. All he has to do is
follow my instructions.

Fiona reaches for the phone. Ahmed holds up a hand.

AHMED (CONT'D)

Wait. I'm assuming you're good at
your job. Today you have to be
very good. The smallest tremor in
your voice, the slightest
suggestion that all is not well and
... it will all be over.

(CONTINUED)

CONTINUED:

Looks at the photograph.

AHMED (CONT'D)
For everybody.

He hands her a piece of paper.

AHMED (CONT'D)
You'll meet him here.

Fiona takes the phone and dials. He watches her smiling.

FIONA
Darling it's me.

CUT TO:

32

EXT. STREET - DAY 3. 1235

32

Adam walking and talking on mobile.

ADAM
Hey, birthday girl, how's it going?

FIONA (V.O.)
Listen lovely, I need to meet up
with you. It's really important.

ADAM
(frowns)
Can't you tell me on the phone?

FIONA (V.O.)
Don't you remember the rule for
birthdays?

ADAM
OK, OK, I know I have to do
everything you want today.

FIONA (V.O.)
So, can you meet me?

ADAM
Yeah I can do that. Where?

FIONA (V.O.)
The NFT Cafe on the South Bank. As
soon as you can.

He checks his watch.

ADAM
Sure, but you'll have to give me an
hour. How's Danny?

FIONA (V.O.)
He's fine.

(CONTINUED)

CONTINUED:

ADAM

Excellent, see you in a bit.

Snaps mobile shut.

CUT TO:

33

INT. TERRORIST BASE - DAY 3. 1236

33

Ahmed takes the phone back.

AHMED

Well done.

Fiona stares at him.

FIONA

Threatening kids. You've got real class.

AHMED

The track record of the West when it comes to killing children being excellent of course.

(CONTINUED)

CONTINUED:

Sorry I forgot, the lives of Arab children are worth far less.

It is quite clear that, although calm, inside this man is pulsing with rage.

FIONA

That's never our desired goal and we do everything possible to avoid it.

AHMED

Their families will be relieved to hear that.

FIONA

You think we all have the same opinion? Lots of people I know were very uneasy about this war and ...

AHMED

Stop. Attempts to build a rapport with me will be utterly useless. Stay quiet and you won't die just yet.

She goes quiet. The guard moves to cuff her hands again.

FIONA

Please cuff them in front so I can give us water.

Guard looks at Ahmed. He nods.

34

EXT. SOUTH BANK. NET CAFE - DAY 3. 1330

34

Adam is carrying a bag. He arrives at a cafe and sits down. Orders a coffee. Checks his mobile, calls but gets no answer. Sits back and picks up a paper that somebody has left behind. Hardly notices when a woman slides into the seat opposite him. It's Khatera. He looks up and smiles but his expression changes when he realises that it's not Fiona.

ADAM

I'm afraid that seat's taken. I'm waiting for somebody.

KHATERA

And I'm afraid that your wife won't be joining you today.

ADAM

Who are you?

(CONTINUED)

CONTINUED:

KHATERA

You must do everything that I say.
If you make a single false move
your wife and the other MI5 agent
will die instantly.

ADAM

Is this some kind of ...

She holds up a hand. Takes out a phone and dials.

35

SPLIT SCREEN: EXT. SOUTH BANK. NFT CAFE AND INT.
TERRORIST BASE - DAY 3. 1332

35

Fiona is sitting in a chair as Ahmed's mobile rings.

AHMED

Adam Carter? I am sitting with
your wife and the other MI5
officer.

ADAM

Who are you? What do you want?

AHMED

All you have to do is stay with my
colleague. She will give you all
your instructions. Be warned that
she is equipped with an alarm that,
if triggered, will mean that I will
kill both of my hostages. Equally,
I receive regular messages from
her. Should I not hear them I
shall kill the hostages. Is that
clear?

ADAM

OK, listen. I won't waste time
trying to flannel you. Just tell
me what your demands are and we'll
see what we can work out here.

AHMED

My only demand is that you stay
with my colleague and do exactly as
she says. If you do that, then
your wife and the other officer
will stay alive for a little
longer.

ADAM

Let me talk to her. Why should I
do what you say if I have no
guarantee that you'll keep your
word?

Ahmed passes her the phone.

(CONTINUED)

CONTINUED:

AHMED

Say your name.

FIONA

The North African lead was a red herring, Adam. Butterfly was working for them ...

Ahmed grabs the phone.

FIONA (CONT'D)

(shouts)

The tube maps were just a decoy ...

CRACK! Ahmed slaps her across the face with his gun. She goes flying.

Danny shuts his eyes.

AHMED

That noise you just heard was the sound of my gun handle connecting with your wife's face.

ADAM

Please don't hurt her. I'll do everything you ask.

AHMED

Although your bargaining position is very weak, you still have choices. You can for example make the death of the hostages less agonising than being burned alive. Do you understand, Mr Carter?

ADAM

I understand.

AHMED

Good. We understand each other. That's a promising start.

He snaps the mobile shut and looks at Fiona who is struggling up holding her hand to her bleeding face. Now her expression is one of utter terror. She crawls towards Danny who tries to move his body so she can curl against him for comfort.

(End of split screen)

Adam stares at Khatera.

KHATERA

Put your bag on the table.

Adam puts the bag on the table.

(CONTINUED)

CONTINUED: (2)

KHATERA (CONT'D)

Take out everything in your pockets. Keys, cash, wallet, everything and place them in the bag.

Adam does this.

KHATERA (CONT'D)

And the mobile.

ADAM

I have to call in a status report or they'll start looking for me. I also have a meeting with my boss in half an hour which again will alert him to my absence if I miss it with no call.

She hesitates. Then she takes out her mobile and calls. Speaks away from Adam in Arabic obviously receiving instructions from Ahmed. Clicks mobile shut.

KHATERA

OK, call in. But you know what the deal is. Do you have speakerphone on that?

He nods.

KHATERA (CONT'D)

Put it on so I can hear everything.

Adam dials.

ADAM

Ruth it's Adam.

RUTH (V.O.)

Go ahead.

ADAM

Everything's fine. Listen, I've just been in touch with Fiona and Danny and we're following a lead at the call-centre so I need you to cancel my meeting with Harry.

RUTH (V.O.)

OK. By the way, you never told me what you got Fiona for her birthday?

ADAM

I got her the Belgian chocolates just as you suggested.

(CONTINUED)

CONTINUED: (3)

A beat. Will she pick up on it. Will she think he's joking?
Please don't say anything Ruth.

RUTH
I'm sorry?

ADAM
Yes. It seemed like yours was the
best suggestion in the end.

RUTH
You got her chocolates?

ADAM
You talked me into it. Fiona loved
them just like you said she would.

His tone is very flat, no hint of banter. A tiny beat.

RUTH
Right. OK, well hope she
appreciates them. Speak to you
later.

Phone call ends.

KHATERA
What was all that about chocolates?

ADAM
It's my wife's birthday. My
colleague wanted to know what I'd
bought her.

Khatera stares at him.

KHATERA
Don't try and play any tricks with
me.

ADAM
It wasn't a trick. Quite the
opposite.

KHATERA
It would be very dangerous for you
to try and fool me.

ADAM
Especially when you're unarmed.

KHATERA
But remember that all I have to do
is press a button.

A beat.

(CONTINUED)

CONTINUED: (4)

ADAM

How long do we wait here for?

KHATERA

Until I say so.

ADAM

You approve of that do you?
Hitting a woman. Threatening to
burn her alive? How would you have
felt if it was a member of your
family?

KHATERA

My family were killed by American
bombs in Iraq.

ADAM

I'm sorry to hear that.

She regards him contemptuously.

KHATERA

Save your sympathy.

36

INT. THAMES HOUSE. HARRY'S OFFICE - DAY 3. 1340

36

Harry is sitting as there is a knock on the door and Ruth enters.

HARRY

Something's wrong.

RUTH

How do you know?

HARRY

You knocked.

RUTH

It's Adam.

HARRY

What's the matter?

RUTH

He just called in to cancel the
meeting with you because he says
he's with Danny and Fiona.

HARRY

Well it was just a routine
briefing, it can wait.

RUTH

Yes but ...

(CONTINUED)

CONTINUED:

HARRY

But what?

Ruth takes a deep breath.

RUTH

He said that he'd bought Fiona chocolates for her birthday as I suggested.

HARRY

I thought that was my suggestion.

RUTH

Exactly and ...

HARRY

Well maybe he just got mixed up.

RUTH

Harry. I talked to Adam. There is no way in the world that he was going to buy Fiona chocolates for her birthday no matter who suggested it.

(beat)

Not that there's anything wrong with chocolates as a present, of course, but he just wasn't going to ...

HARRY

Ask him about it when he comes in.

He returns to work and it's obvious he considers the matter closed. But she doesn't leave. He looks up quizzically. Still here?

RUTH

(deep breath)

Harry, I'm going to ask you something now. I'm not difficult to work with you know that. I try my best to do everything in time, I make an effort to be cheerful in the office even when I'm depressed, I always meet deadlines ...

HARRY

There are no immediate plans to send you back to GCHQ, Ruth.

RUTH

Please take me seriously on this. Something's wrong.

(CONTINUED)

CONTINUED: (2)

Harry studies her carefully. Her face is full of nervous anguish.

HARRY

Redflash the entire team and bring them in. We'll find out what's going on here but if they're all sitting in that meeting room in twenty minutes and it's jeopardised an important operation I take back what I said about GCHQ.

She nods with relief.

37	<u>OMITTED</u>	37
38	<u>OMITTED</u>	38
39	<u>OMITTED</u>	39
40	<u>INT. THAMES HOUSE. MEETING ROOM - DAY 3. 1408</u>	40

Harry is sitting alone. He's drumming his fingers anxiously on the table. Door opens and he jumps with relief. But it's Ruth.

HARRY

Nothing?

RUTH

Adam's phone call was made from the South Bank. Can't get in touch with Adam and Fiona.

HARRY

What the hell is he doing at the South Bank.

RUTH

We've pulled up all the CCTV footage around the area at the exact time that Adam called.

On Harry.

40A	<u>INT. HOUSE. BEDROOM - DAY 3. 1409</u>	40A
-----	--	-----

HARRY (V.O.)

I want an armed unit to go into the house where Danny and Fiona put the bug down.

Special Forces storm into the room from which Danny and Fiona were taken. They pull the wardrobe away from the wall to reveal the secret access route.

41

EXT. SOUTH BANK. NET CAFE - DAY 3. 1410

41

Adam and Khatera are still sitting at the cafe.

ADAM

Why us?

KHATERA

Why not? Why my family, why the kid in the refugee camp? What makes you think you're entitled to impunity?

ADAM

But why did you choose us?

KHATERA

You're not the only ones who can gather intelligence.

ADAM

You're clearly well-educated. Are you originally from Baghdad?

She doesn't answer.

ADAM (CONT'D)

Spent a bit of time there myself.

KHATERA

Spying on my people!

ADAM

No actually, it was after I left university and I went travelling all around the Middle East.

KHATERA

How nice for you.

(beat)

You'll never understand the anger you cause.

ADAM

I've had a love affair with that part of the world since I was a student. I think I do understand it a little.

KHATERA

Then it's a shame that your rulers don't, because it will bring you great suffering in return. Now stop talking so much.

Her mobile rings. She listens and then snaps it shut.

(CONTINUED)

CONTINUED:

KHATERA (CONT'D)

We move to another location soon.

ADAM

Waiting for instructions? Guess we're all just puppets in the end aren't we?

KHATERA

Shut up.

42

INT. THAMES HOUSE. THE GRID - DAY 3. 1415

42

Ruth, Zafar and Harry. They're looking at footage of Adam sitting with Khatera on the South Bank.

HARRY

Who's the girl? And where are Danny and Fiona?

RUTH

We have to assume that he's being held there under duress. Otherwise he would have been able to say what he's doing.

ZAFAR

No sign that she's got a weapon of any type.

HARRY

OK, we need to talk to him. Without her getting wind of it.

RUTH

Kind of tricky when she's sitting right opposite him.

ZAFAR

I've got an idea but we'll need to act very fast before she moves him. Where's your logistical team?

Harry indicates Malcolm and Colin.

ZAFAR (CONT'D)

I've been stuck behind a desk for far too long.

HARRY

I'm not sure that you ...

ZAFAR

It's my unique selling point, Mr Pearce. Young Asian males don't often work for the Security Services.

(CONTINUED)

CONTINUED:

Harry nods.

HARRY
Call me Harry.

43 **INT. TERRORIST BASE - DAY 3. 1415**

43

Fiona and Danny are sitting opposite each other Guard is outside.

DANNY
They took away your lock-pick.

FIONA
Sadly yes.

DANNY
It's just that an escape attempt when we're handcuffed starts us off at some disadvantage.

FIONA
Nigh on impossible I would say.

She touches the brooch that Adam gave her for her birthday

FIONA (CONT'D)
But I wasn't exaggerating when I said that I had a talent for this. I'm going to give you some water now.

She lifts the bottle with her cuffed hands and as she does so she releases the brooch. It falls to the ground in front of them. Danny glances at it and realises what she's going to try and do.

DANNY
The guard!

The guard is looking in through the window but all he sees is Fiona feeding water to Danny.

44 **INT. THAMES HOUSE. HARRY'S OFFICE - DAY 3. 1420**

44

Harry is talking on the phone to Zafar who is in a car heading towards South Bank (Split Screen).

HARRY
The house which Danny and Fiona entered had a partition wall removed to allow access to the next house. There's an open loft space between the houses so they were able to enter without being spotted.

(CONTINUED)

CONTINUED:

ZAFAR

Any word from whoever's taken Danny and Fiona?

HARRY

Nothing. We don't even know whether we're dealing with a hostage situation yet or what their demands might be.

ZAFAR

Hopefully, we'll be able to talk to Adam soon.

Harry puts the phone down and glances at Ruth who is looking very troubled.

HARRY

It will be OK, Ruth, we'll bring them all home.

She smiles.

45

EXT. SOUTH BANK. NBT CAFE - DAY 3. 1430

45

Khatera is preparing to move Adam.

ADAM

Where are we going?

KHATERA

You don't ask the questions.

As they get up, a group of people with bright jackets and promotional material for what appears to be a new brand of sweets come into the cafe outside which they are sitting. They're accosting people, pressing sample sweets on them and asking them to answer a questionnaire. A pair of them comes across to Khatera and Adam. One of them is Zafar. Adam shows absolutely no recognition of him as he approaches. Zafar has the irritatingly perky demeanour of people who pester you on the street. While his colleague distracts Khatera, Zafar clasps Adam's hand warmly. Adam glances down to see a tiny voice-comm device. In a swift and subtle gesture he moves one part to his ear. It's taken a fraction of a second.

ZAFAR

Hello, Sir. You look like you're having a good day with your beautiful wife ...

ADAM

Go away we're not interested.

(CONTINUED)

CONTINUED:

ZAFAR

Come onnnnnn ... it's just a few seconds. Here's a free sample which should make you a little sweeter for her. Don't think your lovely lady needs it ...

He hands him a small packet of sweets which is also being done by other members of the group. Adam pockets it. Behind him, Khatera is trying to fend off the persistent attention of another of the group but in doing so she has to turn away from Adam. Zafar sits down with Adam and shows him the clipboard.

ZAFAR (CONT'D)

They're very straight-foward questions ...

ADAM

I really haven't got time to talk to you ...

(Split Screen between the Cafe and The Grid)

Monitor bleeping signals to Harry that he's connected to Adam.

HARRY

Adam, what's going on?

Adam is turned away from Khatera. His body language suggests he is trying to get rid of Zafar.

ADAM

Don't know.

HARRY

Where are Danny and Fiona?

ADAM

I can't answer that question either.

He glances around to see that Khatera is still being accosted by two other of the volunteers, one of whom has managed to partially obstruct her view of him.

HARRY

You need to bring the girl in, Adam.

Adam leans in toward Zafar as if studying the questions he is being asked.

(CONTINUED)

CONTINUED: (2)

ADAM

Then they'll kill Danny and Fiona for sure. This isn't what we thought.

Khatera is trying to fend off her interviewer and keep an eye on Adam.

HARRY

Who's the girl?

ADAM

Iraqi. Clever, middle class, lived abroad.

HARRY

I'm going to get pressure to bring her in for interrogation.

Khatera is almost managing to free herself of the attentions of her interrogators. Adam spots this but needs to get one last message to Harry.

ADAM

I'd definitely not be receptive to a strategy like that. It could fatally alienate your market.

HARRY

There's a tracking device in the sweet packet you were given and we can hear your conversations with the girl. Try and get us information we can use. But you haven't got unlimited time, Adam.

ADAM

(loudly to Zafar)

Look, I haven't got the time or the patience for this. Please go away and leave us alone.

Zafar holds his hands up and moves away. Whole thing has taken a matter of seconds.

ADAM (CONT'D)

(to Khatera and Harry)

You're threatening to kill my wife and they're trying to make me answer questions about sweets.

Fiona picks up the brooch. She snaps off the pin and edges towards Danny, starts to pick the lock of his ankle cuffs.

CONTINUED:

DANNY

You said you were good at this?

FIONA

It's my party trick.

Her eyes are screwed up with concentration and then ... click ... the ankle cuffs are open.

FIONA (CONT'D)

Don't move your feet yet. Give me your hands.

She starts to work on the handcuffs with the brooch pin.

DANNY

You broke your new brooch.

FIONA

I think the person who gave it to me would approve of the reason.

Danny's handcuffs click open.

FIONA (CONT'D)

Now you help me. I'll guide the pin.

CUT TO:

47

SPLIT SCREEN: EXT. STREET AND INT. THAMES HOUSE.
THE GRID - DAY 3. 1445

47

Khatera and Adam walking. On The Grid Ruth and Harry are listening intently.

KHATERA

We're going to a hotel for a while.
We'll sign in as man and wife.

ADAM

How ironic.

She glances at him.

ADAM (CONT'D)

You said earlier we weren't the only ones who can gather intelligence?

KHATERA

We've been watching you for a while.

ADAM

And listening?

(CONTINUED)

CONTINUED:

She glances at him.

KHATERA

I'm not under interrogation. One more word and I'll have the two hostages killed.

ADAM

When that happens I'll not only be useless to you I'll kill you with my bare hands.

KHATERA

So you see, we're all alike in the end.

ADAM

I didn't kill your family.

KHATERA

Not directly.

48

INT. TERRORIST BASE - DAY 3. 1448

48

Fiona and Danny.

DANNY

You ready?

She nods and curls onto the floor. Puts her fingers down her throat and retches. Danny starts banging on the door. Guard enters.

DANNY (CONT'D)

Sick. She's sick. Get help.

Fiona is contorting and spasming as the guard hesitates.

DANNY (CONT'D)

The blow to the head!

At that point Fiona throws up. Guard takes a step into room, lowers shot gun and reaches for his mobile. With a swift judo kick Fiona has struck him very hard sending him reeling. He drops the gun and Danny then has the guard's feet whipped from under him, bringing him to the ground while pushing the shot-gun out of arms reach. Fiona pulls back the Guard's head while Danny draws back his hand and gives him a death blow to the trachea. The guard is still.

Danny takes the shot-gun and peers cautiously out into the passage. Fiona hands him the guard's mobile.

Danny kicks open the door and makes his way into the passage. There are some double doors leading outside and he tries the door but it's locked. He indicates for Fiona to step back and then blasts the door with the shot-gun.

(CONTINUED)

CONTINUED:

Makes his way out into the open air and liberty. Moves away from the door and quickly dials number on mobile he has taken from the guard.

DANNY (CONT'D)

Ruth ... no time to talk ... we're near some woods. Leaving mobile on so you can trace us.

He kicks the mobile away towards some undergrowth and turns back for Fiona.

She is standing in the doorway and Ahmed is holding a pistol to her head.

Danny drops the shot-gun. A guard walks over picks it up, smashes him in the knee with it so he is on the ground and crippled.

AHMED

(to another guard in Arabic)

Find the phone.

Guard goes over to where Danny kicked the phone and calls out in triumph as he picks it up.

The attempt to escape has failed.

49 OMITTED

49

50 INT. THAMES HOUSE. THE GRID - DAY 3. 1455

50

Zafar, Ruth and Harry are watching a computer screen. Standing just behind them are Malcolm and Colin.

RUTH

It's dead.

HARRY

Come back, make it come back.

COLIN

She can't make it come back, Harry. They must have found the mobile.

HARRY

Damm it. What have we got roughly?

MALCOLM

An area of about five square miles near to Virginia Waters.

HARRY

Every available person works on this now.

(CONTINUED)

CONTINUED:

Check out all the recent lettings
in the area, talk to the local
police and look for any isolated
houses which ... NOT NOW SAM!

Sam has tried to give him a package.

SAM

It was left at a police station in
Surrey.

They turn and stare at the package.

JUMP CUT TO:

51 INT. THAMES HOUSE. HARRY'S OFFICE - DAY 3. 1505 51

Harry, Ruth and Zafar are watching the video made earlier by
Ahmed of Fiona.

ON SCREEN: one of those horrible hostage images with which we
are growing so familiar.

FIONA

*My name is Fiona Carter. I work as
a British spy and I am being held
by a group of fighters who will
avenge the blood spilled in Iraq by
America and its allies ...*

They watch in silence. Harry picks up phone.

HARRY

Get me the Security and
Intelligence Co-ordinator!

Puts phone down.

Harry waves them out and reaches for the phone which has
started to flash.

JUMP CUT TO:

52 INT. THAMES HOUSE. HARRY'S OFFICE - DAY 3. 1530 52

Harry is sitting with the Security and Intelligence
Co-ordinator - Guy Facer. They're watching the end of
Fiona's hostage video.

FIONA

*I will be burned alive together
with my spy colleague. Let this be
a warning that we can take hostages
anywhere we choose.*

Harry switches off the tape.

(CONTINUED)

CONTINUED:

FACER

Well, we're obviously not giving in to the demand to announce the withdrawal of troops.

HARRY

Should we not at least pull the PM out of the dinner?

FACER

That gets us what exactly?

HARRY

Time. It looks like a concession.

FACER

And a concession would send all the wrong signals. This is a very important speech.

HARRY

As are the lives of two of my officers.

FACER

Whatever you think of this government it was voted in by the will of its people. Our free press exposes its misdemeanours. Parliament scrutinises its actions. We don't allow terrorists to change government policy, Harry.

HARRY

(bitterly)

No, only powerful newspaper proprietors have that privilege.

A beat.

FACER

I want you to get Adam Carter to bring the girl holding him in for interrogation.

HARRY

Absolutely not. He's buying us both time and useful information. Besides, they'd kill the hostages immediately.

FACER

I'll give you some more time but I'm warning you now that there's a guillotine on this one.

(CONTINUED)

CONTINUED: (2)

FACER (CONT'D)

If the Iraqi resistance is spreading to these shores then she's a crucial source of information.

HARRY

But we must protect my officers.

FACER

They're not civilians, Harry. I'm sorry to say this but it makes the moral dilemma slightly less acute.

Looks at Harry's face.

FACER (CONT'D)

But of course we'll do everything we can.

53

INT. TERRORIST BASE - DAY 3. 1535

53

Danny and Fiona are being held together watched by two guards.

DANNY

They're going to kill us.

Fiona regards him steadily. She has to get his spirits up.

FIONA

You ever read Winnie the Pooh, Danny?

DANNY

When I was a kid. Can't really remember it.

FIONA

I used to read the stories to my son. His favourite was the one about Eeyore's birthday.

Danny nods. He's not interested.

FIONA (CONT'D)

OK, so it's Eeyore's birthday and he's not exactly on top of the world because nobody's got him a present.

Danny looks up and smiles weakly.

(CONTINUED)

CONTINUED:

FIONA (CONT'D)

And along comes Pooh and he asks Eeyore why he's so pissed off and Eeyore gestures around him with his hoof and points out that he's got loads of presents and cake with pink icing. When Pooh says he can't see either presents or cake, Eeyore says mournfully he can't either - it was a joke.

Danny laughs.

FIONA (CONT'D)

So Pooh and Piglet get him a jar of honey and a balloon but Pooh eats the honey and Piglet falls over and bursts the balloon.

DANNY

Oh no.

FIONA

Oh yes.

DANNY

Poor old Eeyore.

FIONA

Ah but as we've just seen broken presents can come in handy. The honey pot, being empty, is a perfect place for storing things and the balloon, being burst, can now be stored in it.

DANNY

Genius.

FIONA

So Eeyore sits taking his burst balloon out of the empty honey jar and putting it back in again, as happy as it's possible for a mildly depressive donkey to be.

A beat.

DANNY

And you're saying there's a moral in there somewhere?

FIONA

You can get a moral from any good story, Danny.

They are sitting back to back. Fiona can just touch his hands with her fingers.

(CONTINUED)

CONTINUED: (2)

FIONA (CONT'D)

This is nobody's fault. At least we're together.

The door flies open and Ahmed walks in with the guards.

54

INT. HOTEL ROOM - DAY 3. 1555

54

Adam is sitting on the end of a bed. Khatera is facing him on the chair. She checks her watch.

ADAM

You speak very good English.

KHATERA

My father was an English teacher. My sister wanted to be a singer. My little brother liked English football, he had a stammer. But Arab lives, they mean nothing to you unless it's a number to throw about to win a political argument.

ADAM

My brother's got a stammer. His name's Robert but we called him Ro-Ro because that's always how he started saying his name. Ro-ro-robert.

A tiny softening of Khatera's expression.

KHATERA

You're very calm given the circumstances.

ADAM

They do give us training. Like what I did just there with the story about my brother? It's true but I was using it to build some common ground between us.

In spite of herself she smiles.

KHATERA

You've just ruined it by telling me that.

ADAM

I guessed you'd be clever enough to realise anyway.

KHATERA

And now you try flattery.

(CONTINUED)

CONTINUED:

ADAM

Ah you're good, I'm going to have to work on my technique.

KHATERA

Don't bother.

A beat.

KHATERA (CONT'D)

You weren't calm when you heard him hit your wife though. The expression on your face was as if he had hit you.

ADAM

That's what it feels like isn't it? When somebody you love gets hurt.

Her mobile rings. She moves away from Adam speaking in Arabic. And as she moves away from him, the terrible strain of what is happening suddenly shows in his face. Just for a moment though because Khatera closes the mobile. She looks at him.

KHATERA

Your wife and the other hostage tried to escape.

ADAM

Wouldn't you?

KHATERA

They killed a guard.

He stares at her, his face full of fear.

ADAM

What's happened? Tell me. Are they ...

KHATERA

As a result of that, one of them is going to be executed. And you have to choose which one.

CUT TO:

55

INT. THAMES HOUSE. THE GRID - DAY 3. 1600

55

Frenzied activity. Harry is issuing instructions and receiving paper updates. Malcolm and Colin are hunched together over a computer with GPS references for the Virginia Waters area, pointing to possible locations. Everybody intensely focused.

(CONTINUED)

CONTINUED:

Ruth is listening to Adam's conversation with a look of absolute horror. She beckons urgently across The Grid to Sam to get Harry.

CUT TO:

56 INT. HOTEL ROOM - DAY 3. 1602

56

ADAM

I won't do that.

KHATERA

You can save your wife. They'll phone back in a few minutes to ask for your decision.

ADAM

Please don't do this.

Khatera looks genuinely uncomfortable.

KHATERA

I don't give the orders. I can't do anything.

ADAM

You can. Tell me where they're being held.

57 INT. THAMES HOUSE. THE GRID - DAY 3. 1603

57

Adam's conversation is now being amplified into the Grid so that everybody can hear what is going on.

SAM

Dear God.

HARRY

He won't make that choice.

SAM

(almost hysterical)
We have to do something. We've got to do something, Harry.

HARRY

(to Zafar)
Take her away from here.

Zafar touches Sam lightly on the shoulder.

SAM

(fierce)
No! Leave me alone. Get your hands off me. Do something, Harry.

Harry's face. He can do nothing.

(CONTINUED)

CONTINUED:

HARRY
What's happening, Ruth?

SAM
We have to help them.

RUTH
Adam's stalling, trying to work on
the girl.

CUT TO:

58 INT. HOTEL ROOM - DAY 3. 1604

58

KHATERA
My choices were made for me a long
time ago.

ADAM
I'm not talking about politics now.
I'm talking about people. People
who want to be singers, people with
stammers, people whose birthday it
is. My colleague with my wife, he
likes football too. And John
Coltrane. His name is Danny. When
you take a life it's not just ...

KHATERA
I can't stop it now anyway. You
can save your wife.

ADAM
I'll help you. We can offer you
terms, a new life ...

He stops as her mobile lights up and rings. They both stare
at it for a moment. Then she picks it up. Listens for a
moment and passes it to Adam.

CUT TO:

59 INT. TERRORIST BASE - DAY 3. 1605

59

Danny and Fiona are tied to chairs. Ahmed is holding the
phone to her ear.

FIONA
Adam? Please don't participate in
this charade.

AHMED
Tell him to choose quickly.

(CONTINUED)

CONTINUED:

FIONA

I love you.

AHMED

He only has to say one name.

FIONA

Don't listen to this psychopath.
Just tell me that you love me.

The gun clicks behind her head.

AHMED

Choose!

Fiona closes her eyes. Suddenly Danny interrupts.

DANNY

You'll never win.

The hand holding the gun hesitates for a moment.

DANNY (CONT'D)

If I'd been born somewhere else it might have been me holding the gun now. If you'd been born somewhere else it might have been you sitting where I am. But there it is, for all your talk about choices we don't get to choose those things. And I guess you're just unlucky because you've become the inhuman one with no kindness or pity left in you. And I'm sitting here with my leg all smashed up but I still have those things. Acts of hatred also bring acts of love. So you'll never win.

The gun moves away from Fiona. Danny shuts his eyes and murmurs to himself as if praying.

AHMED

I'm unlucky?

Danny opens his eyes.

DANNY

Hey, look at all the cake and presents, Fiona.

FIONA

(tears streaming down her face)

Don't, please don't ...

(CONTINUED)

CONTINUED: (2)

DANNY

(to Ahmed)

You know that if I didn't have my hands chained behind my back my finger would be right up in your face and you know what I'd be saying to you? Fuck you, you death-worshipping fascist.

AHMED

And you know what my answer would be?

A single shot. Ahmed has shot Danny.

White out on the screen. Fiona screams.

60 **INT. THAMES HOUSE. THE GRID - DAY 3. 1607** 60

On the Grid everybody is frozen in terror and horror at the sound of the shot. Harry grabs headphones.

HARRY

Who is it? Someone's been shot!

61 **INT. TERRORIST BASE - DAY 3. 1608** 61

Ahmed takes Fiona's head in his hands and turns it so she has to look at Danny's body which is lying on the floor, blood flowing from the gunshot wound to his head.

FIONA

Danny!

62 **INT. HOTEL ROOM - DAY 3. 1608** 62

The phone falls from Adam's hand. He stares up at Khatera.

ADAM

I'm going ... I have to ...

He runs for the toilet of the hotel room.

63 **INT. HOTEL ROOM. TOILET - DAY 3. 1609** 63

Adam is throwing up. He stands up and wipes his mouth. He looks in the mirror and his face is streaked with tears.

ADAM

I'm sorry, I'm so sorry.

He throws cold water on his face and slaps himself hard.

(CONTINUED)

CONTINUED:

ADAM (CONT'D)
Not now. Not yet. Hold it
together. Hold it together, Adam.

Suddenly a voice in his ear.

RUTH (V.O.)
Adam, what's happening. Adam try
and talk to me. What happened?

ADAM
Danny.

Go to Split Screen between Adam and Ruth.

Ruth distraught.

RUTH
It's not true. Maybe it was a mock-
execution.

ADAM
Ruth! You've got to help me. This
is our last chance. Tell me about
the girl. I'm still in trouble
here and so is Fiona. Come on,
Ruth!

RUTH
(in deep shock)
We've matched the photo.. and it's
Khatera Abuzeid... Adam there's no
more information on her... I can't
do this ... we have to find Danny.

Adam is still staring at himself in the mirror. Then he
wipes his eyes, takes the tracking device from his pocket.
The door bangs.

KHATERA (O.S.)
What are you doing in there?

Adam takes the tracking device out of his pocket, takes off
his watch which has the communications device and puts it in
his pocket.

(End of Split Screen)

Khatera comes in. Adam holds out tracking device.

ADAM
This is a tracking device. MI5
know where we are.

KHATERA
How?

(CONTINUED)

CONTINUED: (2)

ADAM

Because I'm bloody good at my job.
Now I can be good for you. I don't
care about anything but saving my
wife.

KHATERA

Give the device to me.

ADAM

We have to leave it here. It will
buy us some time if they think
we're still in the room.

She can see the sense in this.

ADAM (CONT'D)

They'll have people around the
hotel but they'll be keeping a
distance and I can get us away from
here. Do what I say and we can
both get what we want.

A beat. A very subtle shift in the balance between them is
taking place. Adam is surrendering but he's also assuming
control, growing more authoritative.

ADAM (CONT'D)

Come on, you know you can trust me
now. You want us to work together?
It's just me and you.

64

INT. TERRORIST BASE - DAY 3. 1612

64

Fiona is sitting unable to look at Danny's body which is
still in the room. Ahmed and two guards come in. He
indicates to them to take the body away. Fiona can't control
her distress.

FIONA

Where are you taking him? Please.
Treat him with some respect at
least.

They ignore her and exit with the body. She looks at Ahmed
with utter hatred.

FIONA (CONT'D)

What you've just done, you don't
know, you just don't know ...

Tears fall silently down her cheeks. He regards her
impassively.

AHMED

You only have tears for your own
people.

(CONTINUED)

CONTINUED:

FIONA

Everything he ever saw. Everything he ever thought. All the crazy coincidences that made him who he was. And the people who knew him who brought him to this world and who'll weep for him as well. And you just end it like that. In a second.

He comes up close to her.

AHMED

You'd do better to start thinking about who will weep for you.

65

INT. WHITEHALL. GUY FACER'S OFFICE - DAY 3. 1630

65

Harry is meeting with the Security and Intelligence Co-ordinator, Guy Facer.

HARRY

They've just executed one of the hostages, Guy.

FACER

Which one?

Harry shakes his head.

HARRY

The male officer.

He's knitting his hands together in anguish. Just can't bear to say Danny's name.

FACER

Pull Carter and the girl in now.

HARRY

Then the other officer will die.

FACER

Sometimes we have to make ...

HARRY

DO NOT SAY TOUGH CHOICES. DO NOT BLOODY WELL SAY IT.

He stands up.

HARRY (CONT'D)

Do not say it.

(beat)

I'm not a politician, Guy, I've given my life to this service. But this terrible mess of a war ...

(CONTINUED)

CONTINUED:

(he shakes his head)
... how much more suffering is it
going to bring?

FACER

The war started a long time ago,
Harry. We don't have the luxury of
not seeing it through to the bitter
end.

HARRY

And when future generations look
back at this time what will they
say about us? That it was our
finest hour?

FACER

They'll say we had no choice but to
do what we've done.

HARRY

We've committed excesses.

FACER

And been publicly crucified for it.
Where's the liberal outcry when
they drag burned bodies through the
streets, when they issue fatwas
saying captured women can be
treated as slaves? They bomb buses
in Basra filled with children and
somehow that's OUR fault? They
scream about their own human rights
while they swing the sword that
beheads their captives.

HARRY

You won't get an argument on that
from me, Guy. But the war that was
supposed to be over has now come to
our shores, one of my officers is
dead and another is about to be
burned alive. So somebody,
somewhere MESSED UP PRETTY BADLY.

A beat.

FACER

Get Adam Carter out of that hotel
and bring him in with the girl. We
have to find out where this group
is before they strike again and
take more hostages.

A beat.

FACER (CONT'D)

That's not open to negotiation.

Harry is talking to Zafar and Ruth.

HARRY

(cold and mechanical)

I've just had a meeting with Guy Facer. He has totally rejected the terrorist demand that the Prime Minister should change his speech as they have demanded. The dinner tonight goes ahead exactly as planned.

RUTH

And Adam?

HARRY

We're bringing him in. We'll interrogate the girl.

RUTH

But ...

HARRY

No buts, Ruth, there's no alternative. Terrorists don't dictate our foreign policy. Adam's still at the hotel?

She nods.

HARRY (CONT'D)

We might just have enough time to get something out of her. Our one advantage over them is that we know where Adam is. And we've you to thank for that.

Ruth stares at him.

HARRY (CONT'D)

For God's sake, Ruth, you think I'm happy about this?

RUTH

Danny's dead!

HARRY

Where's Sam?

RUTH

She's been put under sedation.

CONTINUED:

HARRY

Well we can't be sedated can we?
We're the ones who have got to stay
focused, sort this out, help Adam
and find out where they're holding
the last hostage. I'm relying on
you, Ruth, there'll be a time to
grieve later.

A beat.

HARRY (CONT'D)

(more gently)

I promise you. There will be a
time to grieve. But not now. For
now, it's not Danny and Fiona but
two hostages. We can still save
the second hostage.

She nods dumbly.

CUT TO:

67 INT. HOTEL. CORRIDOR - DAY 3. 1648

67

Special Forces move cautiously down the corridor. Then they
kick the door of the room down and storm in. The room is
empty. Adam and Khatera are gone. On the bedside table a
tracking device is flashing. They start to speak into voice
comms.

68 EXT. STREET - DAY 3. 1650

68

Adam and Khatera are walking through the rush hour crowds,
like a bright and attractive couple going shopping.

ADAM

Are you going to tell me what you
want from me?

KHATERA

Your Prime Minister is entertaining
tonight.

ADAM

The dinner at the Mansion House?

KHATERA

Prior to that he is giving out
awards for humanitarian endeavour
overseas. You may see the irony in
that. In attendance will be
several traitors from my country
and their American sponsors.
You'll get me in there.

(CONTINUED)

CONTINUED:

ADAM

It's a closed list. Every invitation is matched to a photo and a well-known person. There's no way I can do that.

KHATERA

We were watching you remember? You've had several meetings with a Special Branch Liaison Officer. You must convince him to let me in with you.

ADAM

And if I can't?

KHATERA

I thought you were good at your job.

ADAM

What are you going to do? You're unarmed.

KHATERA

That does not concern you. You just get me in.

ADAM

Call your boss. Tell him I'm cooperating with you now. That I helped you get away from MI5 and that I'm going to get you where you want to be.

She opens her mobile and starts to speak in Arabic. He listens closely.

69

INT. THAMES HOUSE. THE GRID - DAY 3. 1700

69

Harry comes over to Ruth.

HARRY

Anything from Adam?

She shakes her head.

RUTH

Something's the matter with the listening device. I've heard nothing for a while.

HARRY

There's nothing wrong with the device, he's just taken it off.

(CONTINUED)

CONTINUED:

The hotel room was empty and he'd left the tracking device. What the hell is he up to?

70

EXT. ENTRANCE TO GREAT HALL - DAY 3. 1705

70

People are milling about outside, waiting to go through a cordon. Security is very tight and everybody going in is being thoroughly checked. People are even having their heels inspected. Men with earpieces swivel their gaze from side to side. Beside them, Adam seems small and insignificant. He whispers to a security man who talks into his radio. Turns to Khatera.

ADAM

He's bringing the Special Branch Liaison Officer.

They stand and watch the people going in and presenting their credentials. Khatera is increasingly nervous.

ADAM (CONT'D)

Stop fidgeting you'll draw attention to yourself ... Mike!

A Special Branch Liaison officer who Adam was going through the list with earlier comes over grinning. Adam claps him on the back.

MIKE

Adam, where's your lovely wife?

ADAM

Left her at home doing the washing up.

MIKE

But you seem to have found an equally glamorous replacement.

ADAM

This is Khatera. I need security clearance for her.

MIKE

You must have security clearance to have got through downstairs.

ADAM

Your boys downstairs aren't the sharpest tools in the box. She's with me, I just need you to give her the nod.

MIKE

You know I can't do that. Not with the PM about to arrive and the Iraqis and Americans already here.

*
*
*
*
*
*
*

(CONTINUED)

CONTINUED:

ADAM

Come on, Mike, it's me, this is
really important for us.

MIKE

Why didn't you sort it out when we
were going through the list?

(CONTINUED)

CONTINUED: (2)

ADAM

Because I didn't know then what I know now.

MIKE

It's too late.
(to Khatera)
I'm very sorry.

ADAM

Look, we've got our suspicions about the background of one of the Iraqi bodyguards. Think he might have been previously involved with torturing regime opponents. Khatera's the only one who can give us a positive ID on him. Come on, Mike, give me a break here, this could be a huge breakthrough for us.

MIKE

Just not possible. All the credentials have to be cleared in advance.

ADAM

And who would have cleared them?

MIKE

You.

ADAM

So ...

He leans confidentially towards Mike.

ADAM (CONT'D)

OK, so we miss an opportunity to identify a man who may turn out to become a key player in supplying information to Iraqi terror groups. This leads to the assassination of the political leaders who might bring peace to the country. And all because you thought that she...

He indicates Khatera who seems timid and utterly unthreatening.

ADAM (CONT'D)

Might pose a threat. Especially when vouched for and accompanied by an equally dangerous member of the Security Services who you've known for years. Come on, Mike...

(CONTINUED)

CONTINUED: (3)

Mike hesitates. Then he beckons two of the security men to search them. Khatera holds up her arms as he passes the metal detectors over her and nods her through.

SECURITY

She's clean.

Mike gestures them through.

MIKE

You owe me one, Adam.

Adam and Khatera make their way through into the hall.

KHATERA

You're very good at deception.

She checks her watch.

71

INT. THAMES HOUSE. THE GRID - DAY 3. 1715

71

Malcolm and Colin are working at their desks. In another part of the Grid Harry, Zafar and Ruth talk.

RUTH

He's trying to save Fiona's life.

ZAFAR

He's buying us some time. The girl is the key.

HARRY

But what do they plan to do? She's unarmed. And what do they need him for?

RUTH

And why send us a video with a demand they know we'll never agree to?

ZAFAR

(thoughtful)

Maybe we've been looking at this the wrong way round.

HARRY

What?

ZAFAR

They've misdirected us from the start. It's terrible but it's genius.

Ruth clicks.

(CONTINUED)

CONTINUED:

RUTH
The video's a decoy.

HARRY
Why?

ZAFAR
Because they want the Prime Minister to go to Mansion House dinner tonight. They want us not to capitulate in the face of terrorism. They knew we'd say that. They want us to think the only risk is the death of the hostages.

HARRY
They're planning to attack the dinner tonight. I need to speak to Facer.

Rushes back to his office.

ZAFAR
Is the PM going straight to the dinner?

RUTH
No, there's a reception at the Palace first and then he's in the West End giving out some gongs to civilians involved in overseas reconstruction.

ZAFAR
Where are they now?

72 **INT. GREAT HALL - DAY 3. 1720**

72

Adam and Khatera are milling with the assembled guests. The place is full of people clutching tightly at their glasses of warm chardonnay, the low murmur of liggers. Khatera checks the time again.

ADAM
Care for a glass of wine?

KHATERA
I'm carrying a bomb.

Adam without turning to her and without registering his shock.

ADAM
Where?

(CONTINUED)

CONTINUED:

And Khatera slowly lifts her shirt to show a scar running right across her stomach. Now Adam almost staggers in disgust and disbelief. Looks around at the people milling about and chatting.

ADAM (CONT'D)

They put explosives inside you?

KHATERA

Only a small amount.

ADAM

Then what ...

KHATERA

Enough to turn the chemicals that have also been implanted into a lethal gas.

ADAM

Where's the detonator?

CUT TO:

73

INT. TERRORIST BASE - DAY 3. 1725

73

Fiona is sitting tied to a chair. She's looking at a container of petrol, her face shows utter despair.

AHMED

Not as defiant as your colleague are you?

Fiona is almost dazed by what's about to happen.

FIONA

Danny didn't face the same kind of death as this.

AHMED

You're lucky because your death will be talked about for years to come.

FIONA

I haven't lived enough.

AHMED

Today we kill your war criminal Prime Minister, the puppets appointed to run my country and the Americans who control them.

FIONA

I've hardly known my son.

She stares at him.

(CONTINUED)

CONTINUED:

FIONA (CONT'D)

Please don't do it like this.

AHMED

When your son is older, he'll be able to watch images of you burning on the internet

74

INT. GREAT HALL - DAY 3. 1728

74

Adam with Khatera.

ADAM

It's in the house isn't it? With whoever's holding my wife.

She nods.

KHATERA

He kept control over it so I couldn't change my mind.

ADAM

You can't do this. It's too grotesque.

KHATERA

Don't come near me or I'll send the signal that I'm ready.

ADAM

You don't want to do this, Khatera.

KHATERA

I don't have a choice.

ADAM

Of course you do. Tell us where to find him.

KHATERA

I can't do that.

More people are coming in. Were Khatera to send a signal now all of the people in the Great Hall would die. She takes the signalling device out of her pocket.

ADAM

You heard what he did. He pistol-whipped my wife. He murdered a young officer. He's prepared to kill indiscriminately by turning you into a walking chemical bomb.

Khatera looks at Adam. Her eyes are wild and confused.

(CONTINUED)

CONTINUED:

KHATERA

I'm doing this for my family.

ADAM

They must have loved you very much.

KHATERA

We only care about the ones we love.

ADAM

I think the suffering of strangers can also move us.

Khatera looks at the signalling device.

ADAM (CONT'D)

Please give that to me and tell me where they're holding Fiona.

KHATERA

I can't.

ADAM

I speak Arabic. And I heard you on the phone ask him to show mercy to her.

He can see motion around the entrance as if important people are about to arrive. Khatera also notices.

KHATERA

The Prime Minister is arriving.

She is still holding the device.

ADAM

I can't let you kill him.

KHATERA

You said you wouldn't swap your wife for the whole world. *

ADAM

What?

KHATERA

We had a bug in your house. You were joking with her and she asked if you'd swap her for another girl and you said ... *

ADAM

I wouldn't swap her for the whole world. *

A beat.

(CONTINUED)

CONTINUED: (2)

ADAM (CONT'D)

You know the worst people in this world? Not those who do bad things but those who force others to do them.

He takes the watch out of his pocket.

ADAM (CONT'D)

This is Adam Carter. I am in the Great Hall with the girl. Do not let the Prime Minister enter the building. I repeat, stop the Prime Minister.

She stares at him.

KHATERA

I can still kill everybody in this room.

She looks over to where a group of Iraqi politicians are standing. Holds out the signalling device. Is she going to do it?

75 INT. TERRORIST BASE - DAY 3. 1735

75

Ahmed is pacing around in his office. A couple of men are standing guard at the door. Ahmed checks his watch. He takes a receiving device out of his pocket.

*
*

AHMED

She should be in position now.
Where is her signal?

*
*

76 INT. GREAT HALL - DAY 3. 1736

76

Khatera is still holding the signalling device and staring at Adam. Around them security men start to move in and whisper to the guests.

Adam is extremely calm and serene as he speaks. The only thing which belies his tension is that he is turning the ring on his wedding finger around.

ADAM

You're not going to do this.

KHATERA

You're not as confident about that as you seem.

ADAM

And how do you know that?

(CONTINUED)

CONTINUED:

KHATERA

Your ring. You keep turning it.

ADAM

In our business, that's called a reveal.

KHATERA

What does it reveal?

ADAM

It's my wedding ring. I suppose it reveals that I love my wife more than anything in the world.

Khatera's holding the device and it's momentarily unclear whether she's going to detonate it or give it to him.

Adam holds out his hand and for a moment their fingers touch. Very gently he removes her fingers from around the signalling device. At that point he sees Zafar enter the room. Zafar keeps his distance, watching Adam, talking into a voice-com.

ADAM (CONT'D)

Come outside. We can help you.

KHATERA

I don't want to die.

ADAM

Come with me.

KHATERA

He'll detonate it anyway. There's a deadline.

ADAM

Then let me get you somewhere safe.

He takes her by the shoulders, turns her face to his.

ADAM (CONT'D)

Please tell me where he's holding my wife.

CUT TO:

77	<u>OMITTED</u>	77
78	<u>OMITTED - NOW SCENE 79A</u>	78
79	<u>EXT. TERRORIST BASE - DAY 3. 1745</u>	79

Special Forces are emerging from the woods at the back of the house. In one of the windows of the house, we can see Ahmed's figure. One of the snipers on the ground takes a bead on him. The figure moves away from the window.

79A

EXT. STREET - DAY

79A

Adam and Zafar are watching as men in protective gear escort Khatera towards a sealed van.

ZAFAR

Her handler won't be able to send a signal once she's in there.

As she reaches the van she turns and looks at Adam for one last time.

ADAM

(to Zafar)

Lets go.

80

INT. TERRORIST BASE - DAY 3. 1746

80

Ahmed is increasingly agitated. Pacing around with his receiving device. He makes a decision. Indicates to one of the guards who takes the plastic container and drenches Fiona with petrol. She chokes and spits. *

FIONA

Don't do this!

AHMED

Shut up.

FIONA

Please ...

Ahmed signals to another guard who walks across to Fiona with a lighter. She shuts her eyes but the lighter flies out of his hand as a single shot from outside takes him down as he crosses the window.

81

INT. TERRORIST BASE. CORRIDOR - DAY 3. 1750

81

SPLIT SCREEN: More Special Forces have entered the house and are moving stealthily up the stairs, along the corridor and towards the door.

82

INT. TERRORIST BASE - DAY 3. 1750

82

Fiona, soaked in petrol. Ahmed takes aim at Fiona. She stares up at him from the floor, her eyes wide with fear.

CUT TO:

83

INT. - DAY 3. 1752

83

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CONTINUED:

ZAFAR

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*

ADAM
They're going to burn her alive!

84 INT. TERRORIST BASE - DAY 3. 1754 84

Special Forces kick in the door. Ahmed turns from Fiona, still holding the lighter. A single shot sends him flying across the room.

85 85 *

86 . TERRORIST BASE - DAY 3. 1800 86 *

arms. e takes her in his

*
*
*

ADAM
It's OK, I'm here now.

CONTINUED:

FIONA
They threatened Wes.

FIONA
The petrol fumes are making me
sick.

ADAM

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87

EXT. TERRORIST BASE - DAY 3. 1802

87

Ruth is weeping over Danny's body his hand clasped in hers.
Harry stands looking grimly at the corpse.

RUTH
Oh no.

Harry looks over to where a member of Special Forces is
gesturing to him.

HARRY
Ruth, I have to leave you for a
moment.

RUTH
I'm staying here with Danny.

HARRY
Of course.

She watches him walk towards the officer.

RUTH
(still in deep shock)
Harry's had to leave us for a
moment. But I'll stay here with
you, I'm still here with you,
Danny, I'm staying right here with
you.

She caresses his hand.

She looks up and sees Adam who is

*
*

(CONTINUED)

CONTINUED:

A member of Special Forces comes Adam and Fiona. He *
hands her the silver brooch.

SPECIAL FORCES OFFICER
Is this yours?

She takes it in her hand and they both look at it.

ADAM
You might not have liked it but
there was no need to just throw it
away.

FIONA
I didn't, Adam.

ADAM
I know, sweetheart. I know.

She turns the brooch around.

FIONA
I broke it.

ADAM
Picking locks. You were always good
at that.

FIONA
But I broke the brooch you gave me.
Look, it's broken, it's broken,
Adam.

She starts to weep - obvious displacement grieving for Danny.

ADAM
Shhh, darling. The brooch will
mend.

And he holds her in his arms *
Harry is back with Ruth, we're on his face as he looks at
her. His grief is tangible.

Then he puts his arm around her and we close on them
embracing while her hand still holds that of her fallen
colleague.

END OF EPISODE