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1

INT. WHITEHALL OFFICES. MEETING ROOM - NIGHT 0. 1800

1

PATRICIA NORTON is addressing a group of Israeli and Palestinian delegates at the London peace talks. Her name and status are clearly marked in front of her as are those of the delegates with corresponding flags to mark their nationality. A cacophony of competing conversations.

PATRICIA

Enough!

She has immediate authority.

PATRICIA (CONT'D)

We have to sort this out before the start of the talks tomorrow. Both delegations have until 4am to agree my draft proposals on the holy sites of Jerusalem. If by then I don't receive messages from both delegations in my hotel I'll go back to New York and spend the week with my kids.

She gathers her papers.

PATRICIA (CONT'D)

Please don't let the fact that the eyes of the world are upon us in any way influence your decision.

CUT TO:

1A

INT. WHITEHALL OFFICES. SURVEILLANCE ROOM - NIGHT 0. 1802

1A

ADAM CARTER, COLIN and a couple of others are watching PATRICIA on the TV monitors.

ADAM

Brinkmanship. Patricia's pretty good at that.

COLIN

She's not that serious though?

ADAM

Oh she's serious.

His phone rings and he answers.

ADAM (CONT'D)

Yes? No we're having a little look at the pre-conference negotiations ...

He starts to listen to the person on the other end. Colin thinks he's finished.

CONTINUED:

COLIN  
The sound quality OK for you?

Adam holds his hand up to indicate he's still listening to the caller. Moves out of room still talking on mobile.

2 INT. WHITEHALL OFFICES. FOOT OF STAIRS - NIGHT 0. 1805 2

Adam stops at foot of stairs and suddenly starts at the sound of a woman's laugh. He peers up the stairs and we go to a woman half-coming down the stairs with a couple of colleagues. She's very beautiful and a smile crosses Adam's face. It's as if he's seeing this woman for the first time. He has clearly stopped listening to his phone conversation. A split second later, she sees him. Looks slightly impatient at his gaze and turns back to her colleagues although as she comes down the stairs she glances at him again. Caller obviously still trying to get Adam's attention.

ADAM  
What? Oh sorry ... yeah ... name for a legend. Well, if she's young and sexy she's got to be Isobel.

The woman who we will know as FIONA has arrived at the foot of the stairs. Separates from her colleagues and turns to face Adam and appraises him with a cool and amused stare.

FIONA  
Who's Isobel?

ADAM  
No idea what you're talking about.

FIONA  
I know you, Adam. Always using the names of girls you fancy for legends.

ADAM  
More importantly, what are you doing here, Fiona? There's an agreement and this is off-limits to M.I.6 at the moment.

Behind them a door opens and some of the delegates start to come out. Fiona holds up a pass to Adam.

FIONA  
Access all areas.

ADAM  
Well you're early. The peace talks start tomorrow. Technically, I could have you arrested.

(CONTINUED)

CONTINUED:

FIONA

I love it when you're forceful  
darling, but wouldn't it look a bit  
silly having your wife arrested.

PATRICIA (O.S.)

Ah, the It-Couple of the British  
Security Services ...

They turn to see Patricia coming out of room.

FIONA

Patricia Norton. Is there no  
stopping this woman. From serving  
canapes in the Damascus Embassy to  
Chief Negotiator for the United  
Nations.

Patricia embraces them both. She kisses Fiona.

PATRICIA

Fiona. And Adam, looking handsome  
as ever ...

FIONA

He's making a special effort at the  
moment.

They start to go down the stairs.

PATRICIA

This is meant to be a peace  
conference not a spooks convention.

ADAM

(indicating Fiona)

Not all of the spooks are meant to  
be here.

FIONA

Can you believe he threatened to  
have me arrested!

Patricia laughs.

PATRICIA

Since you were both here, what did  
you think of my ultimatum? And  
please don't tell me you weren't  
listening.

ADAM

Will it work?

PATRICIA

Oh I think so.

(CONTINUED)

CONTINUED: (2)

FIONA  
Cue big suicide bomb in Tel Aviv  
that ruins everything.

PATRICIA  
Nothing we can do about that.

ADAM  
Middle East peace talks. Always  
brings out the extremists ...

They turn onto corridor where Fiona sees a member of another  
delegation and indicates that she needs to speak to him.  
Blows a kiss to Patricia and leaves. Adam and Patricia  
continue through a revolving door and out into ...

3 EXT. WHITEHALL OFFICES - NIGHT 0. CONTINUOUS

... where they stand on steps.

PATRICIA  
If you're interested in extremists,  
Adam, look into David Swift.

FIONA  
The newspaper proprietor?

PATRICIA  
And a fanatical Israeli group  
calling itself the November  
Committee.

ADAM  
Why?

PATRICIA  
We're trying to save the peace  
process. They're trying to derail  
it.

A car pulls up to take her away.

PATRICIA (CONT'D)  
I've got to get to my hotel and  
await those phone calls.

ADAM  
You seem pretty upbeat.

PATRICIA  
Pessimism of the intellect,  
optimism of the will. This is last-  
chance saloon Adam.

ADAM  
I'll buy you a G and T soon and you  
can brief me on the November  
Committee.

(CONTINUED)

CONTINUED:

PATRICIA  
We can mull over old times in  
Damascus when I was still serving  
canapes in the embassy.

They hug.

PATRICIA (CONT'D)  
'Bye Adam darling. Take care of  
your beautiful wife.

She gets into the car and Adam watches it pull away. Smiles.

4 INT. CAR - NIGHT 0. 1810

PATRICIA NORTON is going through some papers. DRIVER glances at her in his rearview mirror. She looks up puzzled, takes her bearings.

PATRICIA  
Where are you going? This isn't the  
way to my hotel.

He doesn't reply. Just his hard eyes meet hers in the mirror. Her expression changes to one of terror. She scrabbles at the window which doesn't open, takes out her mobile. CHAUFFEUR watches impassively. He knows she won't be able to call. Car accelerates. No reception, she cries out in frustration and the mobile falls from her hand. She starts to bang helplessly on the windows.

TITLES

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

ZOE and DANNY at their stations. On the table in front of them are legend boxes marked "Laura" and "Chris". They're handing each other stuff from the boxes.

ZOE  
OK, Chris. Your Hackney Central  
library card, copy of New  
Internationalist magazine and Che  
Guevara keyring.

DANNY  
And for you, Laura, "The Fateful  
Triangle" by Noam Chomsky, Senate  
House library card and a Buena  
Vista Social Club CD.  
(beat)  
How come you're the smart PhD  
student and I'm the activist?

ZOE  
Who's the financial genius?

CONTINUED:

DANNY  
Me of course.

ZOE  
So if the Palestine Freedom  
Campaign is channelling funds to  
terror groups, we need your genius  
close to their computers.  
(beat)  
While I use my comparative charm  
advantage on its Chairperson.

DANNY  
I can do charm.

But Zoe is looking at TV screen.

ZOE  
Speak of the devil.

ON SCREEN: Question Time type debate and speaking is NICHOLAS  
ASHWORTH MP. (His name and title also come up on screen)

ASHWORTH  
Friends and relatives killed,  
houses bulldozed, a great big  
security fence that cuts you off  
from work and you wonder why the  
Palestinians are angry?

Another panel member intervenes. We will know him later as  
DAVID SWIFT.

DAVID SWIFT  
So angry that they blow up buses  
full of innocent people. You  
support those murderers.

ASHWORTH  
I can understand the heroism of  
their sacrifice.

DAVID SWIFT  
Ladies and Gentleman, I give you  
the British MP who thinks that the  
terrorists who blow up children are  
heroes. Presumably that's why his  
campaign gives them more than just  
moral support.

ASHWORTH  
That's outrageous ...

PRESENTER  
I'd like to move us onto the peace  
talks starting tomorrow.

(CONTINUED)

CONTINUED: (2)

ASHWORTH  
(indicates Swift)  
He doesn't want peace.

\*  
\*  
\*

DAVID SWIFT  
Not your kind of peace.

\*  
\*

PRESENTER  
How many kinds of peace are there?

\*  
\*

Back to Zoe and Danny.

\*

ZOE  
Come on, we need to make tracks.  
Got your little toy?

\*

DANNY holds up a pen.

DANNY  
Now this is seriously cool.  
Malcolm's improved the zoom and the  
control sensitivity so that it can  
almost see around corners.

They start to walk towards the exit and Zoe's mobile rings.  
She checks caller ID and it's WILL. Answers.

\*  
\*

ZOE  
Hey you. Not a good time.

She smiles.

ZOE (CONT'D)  
You've got the key, let yourself  
in. And wait up for me.

DANNY  
Will's got a key now?

ZOE  
Well, he gave me one for his place  
so I just thought...you don't mind?

DANNY  
(frostily)  
Why should I mind?

They exit.

6

INT. PALESTINE FREEDOM CAMPAIGN OFFICES - NIGHT 0. 2030

6

\*

ON SCREEN: we're looking at images of young peace activists  
in the Occupied Territories and Palestinian youths  
confronting the Israeli Defence Forces.

\*  
\*  
\*

(CONTINUED)



CONTINUED:

Danny and Zoe sit separately. His pen/camera is focused on Ashworth and a man we will know as RICHARD HOLLINS. We zoom in on Richard who puts his arm on Ashworth's shoulder, whispers in his ear, they both laugh. The camera is able to pick up in spite of the lowered lights. Then image suddenly jolts, spins and blurs and we pull away to see Danny looking for his pen.

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

DANNY  
Where's it gone!

An attractive young woman who we will know as CATHERINE and who has obviously just bumped into him as she edges towards front of room picks it up and hands it to him with a smile. She mouths "SORRY" apologetically and continues to front of room as film ends. Ashworth stands.

\*  
\*  
\*  
\*

ASHWORTH  
OK, well I think you'll agree that was both shocking and inspiring. Earlier tonight you may have seen the less edifying spectacle of my appearance on TV with the owner of this newspaper.

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

He holds up a newspaper called The Daily Herald. Headline reads TERROR ATTACK IMMINENT. Boos and whistles.

\*

ASHWORTH (CONT'D)  
David Swift repeated the lie peddled in his newspaper that our Campaign supports suicide bombers. I can tell you that I'll be asking some questions in Parliament shortly about his connections.

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

Applause and cheers.

ASHWORTH (CONT'D)  
In the meantime, we're lucky to have with us tonight Catherine Townsend who made the film we've just seen.

\*  
\*  
\*  
\*

He leads the applause which Catherine acknowledges.

\*

On DANNY who is resting his chin on his fist and the pen clenched in it obviously filming this.

JUMP CUT TO:

7

INT. THAMES HOUSE. MEETING ROOM - DAY 1. 0900

7

Her face fills the plasma screen on the wall where our team are assembled.

(CONTINUED)

CONTINUED:

CATHERINE (V.O.)

The day I finished my film, a volunteer from this Campaign was escorting Palestinian farmers to their fields. He was shot by the Israeli Defence Forces...

HARRY, who is the only one standing holds onto the wall, staring at the screen. DANNY freezes image of Catherine.

DANNY

OK, I've been accessing the computer of the Finance and Monitoring Officer...

Tails off as he becomes aware that nobody is listening.

They're staring at HARRY.

ZOE

Harry? Is something wrong?

HARRY is still staring at the TV.

HARRY

Catherine.

They turn back to the screen, the face of Catherine Townsend.

HARRY (CONT'D)

Thought she was in Tel Aviv.

ZOE

You know her?

A beat.

HARRY

Catherine's my daughter.

ZOE

(stunned)

Yes but her surname...

HARRY

Her mother's. She took it after the divorce.

Team exchange another stunned look. What divorce?

ADAM

Didn't you know your daughter was mixed up with the Palestine Freedom Campaign, Harry?

HARRY is clearly taken aback by this obvious question.

(CONTINUED)

CONTINUED: (2)

HARRY

No...well...you could always count on Catherine to find the bird with the broken wing. Emotion over intellect, suppose you have to expect that in a girl. Brother was the one with the brains...

ADAM glances at ZOE who raises an eyebrow.

HARRY (CONT'D)

Shall we crack on?

DANNY is still staring at HARRY.

ADAM

(gently)

Danny.

DANNY brings up an image of ASHWORTH and RICHARD. Then zooms in on the intimate moment. \*

DANNY

The man with Ashworth is Richard Hollins, Press Officer for the International Human Rights Organsiation.

ADAM

What's going on there? \*

ZOE

If that's what we think it is, it wouldn't play well with his mates in the Middle East. \*

ADAM

Can we check it out please, some snaps.

(Cheekily)

Know any good photographers, Zoe?

She smiles.

ZOE

Someone we can throw to the wolves as paparazzi low-life if they're caught? Think I might have just the man.

A few smiles exchanged.

HARRY

She was always very good at swimming.

(CONTINUED)

CONTINUED: (3)

They turn and stare at HARRY. In that moment SAM comes in and interrupts.

SAM  
Adam, Special Branch are on the  
secure line.

He exits.

CUT TO:

8

INT. THAMES HOUSE. THE GRID - DAY 1. 0915

8

Everybody at their stations when Adam flies onto The Grid. \*

ADAM  
Where's that information on  
extremist Israeli groups I asked  
you for, Ruth? \*

RUTH startled by his urgent tone. \*

RUTH  
I was working on it. Kach and  
Kahane Chai are the most notorious.  
The Israeli government bans them  
they pop up with another name. \*

ADAM  
What about the November Committee? \*

ZOE  
Adam, what's going on?

ADAM  
Some bloody lunatics opposed to the  
talks have abducted the UN's Chief  
Negotiator. \*

DANNY  
Patricia Norton? \*

ADAM  
Didn't return to her hotel, mobile  
sabotaged. The peace talks have  
been suspended. \*

He's thinking hard.

ADAM (CONT'D)  
Zoe, when's your next meeting with  
Nicholas Ashworth?

ZOE  
Tomorrow.

(CONTINUED)

CONTINUED:

ADAM

Make it today. I need to know what he meant about David Swift's connections.

\*  
\*

ZOE

What's David Swift got to do with it?

\*  
\*  
\*

ADAM

That's what I intend to find out. Patricia warned me about both him and a group called the November Committee. See what Ashworth knows.

\*  
\*  
\*  
\*  
\*

Zoe gets up and prepares to leave.

\*

ZOE

I'll pretend I've got a crisis with my thesis.

\*  
\*  
\*

DANNY

Good. Danny, start checking out any possible Islamic involvement.

\*  
\*  
\*

Sees Sam across The Grid.

\*

ADAM

Sam ... Sam!

\*  
\*

He runs after her.

\*

9

EXT. PALESTINE FREEDOM CAMPAIGN. ENTRANCE - DAY 1. 1000

9

\*

Nicholas Ashworth coming out. Bumps straight into Zoe.

\*

ASHWORTH

(puzzled)

Laura?

ZOE

Have you got a minute, Nicholas?

ASHWORTH

Not really. Need to get back to Parliament. The peace talks have been suspended.

\*  
\*  
\*

ZOE

Why? What's happened?

\*  
\*

ASHWORTH

That's what I'm going to find out. Can we walk and talk?

\*  
\*  
\*

She starts to follow him down the street.

\*

(CONTINUED)

CONTINUED:

ZOE

It's just my supervisor's being  
**very** aggressive about the research  
proposal you helped me with...

\*

\*

ASHWORTH

I thought external involvement in  
the intifada was an excellent idea.  
(beat)  
He's the academic though.

ZOE

I wondered if you'd take a look at  
it and see if you think he's being  
reasonable.

ASHWORTH

OK, hand it over.

ZOE reaches in her bag, takes out a stack of papers and the  
Daily Herald which she 'accidentally' lets fall. ASHWORTH  
frowns.

ASHWORTH (CONT'D)

You read that rubbish?

ZOE

Always best to know what your enemy  
thinks.

ASHWORTH

I should sue David Swift for some  
of the lies he's allowed them to  
print about the Campaign. Our  
volunteers have been killed over  
there, Laura.

ZOE

Didn't you say in the meeting you  
were going to ask questions about  
him in parliament?

ASHWORTH

I have information from good  
Middle East sources about some of  
his connections.

ZOE

What kind of connections?

ASHWORTH

Bad connections.

He glances at his watch.

ASHWORTH (CONT'D)

We'll talk more tomorrow. I really  
have to go now.

(CONTINUED)

CONTINUED: (2)

She watches him **leave**.

\*

CUT TO:

10

INT. THAMES HOUSE. THE GRID - DAY 1. 1100

10

ADAM, DANNY, ZOE and HARRY.

ZOE

Bad connections. He didn't say  
what they were but I can find out  
more tomorrow.

\*

\*

\*

\*

ADAM

We can't wait until tomorrow.  
Time's running out for Patricia.

\*

\*

HARRY

Special Branch have got a massive  
hunt underway. What do you want to  
do?

ADAM

I need to know if Swift and this  
November Committee are involved in  
her disappearance.

HARRY stares at him for a moment.

HARRY

OK, but I know nothing about this.

He starts to walk away.

ADAM

Right, Danny, I'll need you as  
wingman tonight.

DANNY nods. HARRY turns back.

HARRY

Use Zoe.

They look puzzled.

HARRY (CONT'D)

We can take Zoe off Ashworth but I  
want to keep a presence in the  
Campaign offices.

ADAM shrugs.

ADAM

OK, Zoe?

She nods. DANNY disappointed.

JUMP CUT TO:

11

INT. THAMES HOUSE. THE GRID - DAY 1. 1200

11

SAM, DANNY and RUTH.

DANNY

First, Zoe gets to be the PhD student while I lick envelopes and fold t-shirts.

SAM

(teasing)

And then you don't get to be Adam's wingman. Life's just so unfair, Danny.

RUTH

He needs you in the Campaign to keep an eye on Catherine.

SAM

Can you imagine being Harry's daughter?

DANNY

They probably had to vet the pony.

SAM laughs. RUTH casts them both an irritated look.

\*



12 **INT. THAMES HOUSE. HARRY'S OFFICE - DAY 1. 1230** 12

HARRY's staring at two cardboard files. One (blue) reads CHILDREN - GRAHAM and the other (pink) reads CHILDREN - CATHERINE. He studies some photos in the CATHERINE file. They are of a little girl, a teenager, a young student on graduation day. He takes out a swimming certificate, a school exercise book, a kid's painting. The painting is of a stick child holding the hand of a pot-bellied man. ME WITH MY DADDY. A small smile crosses HARRY's face. He picks up a single piece of paper with the photocopy of a poem *A Prayer for my Daughter*.

13 **INT. PERSPECTIVES MEDIA GROUP. LOBBY - NIGHT 1. 1900** 13

We're watching ADAM in the lobby. He's showing a photograph to a SECURITY GUARD. Almost pleading. Then he takes out a note and puts it in the SECURITY GUARD's pocket. SECURITY GUARD gestures to his watch as if to say 'be quick then'. ADAM does a hands-clasped thank-you gesture and makes his way into lift.

CUT TO:

14 **INT. PERSPECTIVES MEDIA GROUP. OFFICES - NIGHT 1. 1905** 14

ADAM walking through offices talking into voice-com.

ADAM

OK, the Security Guard's bought the unfaithful girlfriend story. But he's only given me a couple of minutes to look through her desk. Keep an eye on him.

CUT TO:

15 **EXT. STREET - NIGHT 1. 1910** 15

ZOE pacing, talking on mobile but with a good view of office entrance.

ZOE

He's holding the fifty pound note you gave him up to the light.

CUT TO:

16 **INT. PERSPECTIVES MEDIA GROUP. SWIFT'S OFFICE - NIGHT 1.** 16  
**CONTINUOUS**

ADAM at a door marked DAVID SWIFT. Puts on plastic gloves, takes out a swipe card and swipes. Pushes door which does not open.

ADAM

(exasperated)  
Malcolm!

(CONTINUED)

CONTINUED:

He tries again, more slowly this time. Light clicks green and he goes into dimly lit, executive offices.

He takes out a key ring which pulls in half to become a small chip with a USB connection. He attaches it to back of computer. Message comes up on screen. ACCESSING HARD DRIVE. Then DOWNLOADING CONTENTS OF HARD DRIVE - 10% COMPLETED.

Adam glances at monitor. 50% COMPLETED. \*

Pulls down a book which is a biography of Rabbi Meir Kahan. 75% COMPLETED.

ADAM opens a desk drawer. Typical bits and bobs, some cigars. Then a silver dagger with some words in Hebrew. ADAM takes out a tiny camera and photographs the dagger. He shuts the drawer.

CUT TO:

17 INT. PERSPECTIVES MEDIA GROUP. LOBBY - NIGHT 1. 1915 17

The SECURITY GUARD checks his watch, exhales impatiently. Then he gets up and walks towards the lift.

CUT TO:

18 EXT. STREET - NIGHT 1. 1920 18

ZOE still pacing.

ZOE

OK, Adam, you've gotta get out of there.

CUT TO:

19 INT. PERSPECTIVES MEDIA GROUP. SWIFT'S OFFICE-NIGHT 1.1922 19

ADAM staring at screen, willing it to complete. 90% COMPLETED.

ADAM

Come on, come on.

ZOE (V.O.)

You need to move now.

ADAM

I need a couple more seconds!

ZOE (V.O.)

You haven't got them!

CUT TO:

20 **INT. PERSPECTIVES MEDIA GROUP. LIFT - NIGHT 1. 1925** 20

The SECURITY GUARD is watching the floors change from 8 to 9 to 10. The doors slide open and there in front of him sitting on the stair is a dazed ADAM holding a mobile phone.

ADAM  
Found this in her drawer. You  
wouldn't believe the text messages.

SECURITY GUARD extends a hand and pulls him up.

21 **EXT. STREET - NIGHT 1. 1930** 21

ZOE and ADAM walking towards car.

ZOE  
Close call.

ADAM  
If it gets us nearer to Patricia it  
will be worth it.

ZOE  
You like her a lot don't you?

ADAM  
If there were more people like  
Patricia in the world we wouldn't  
need so many peace conferences.

He looks at the little device he used to get into the computer.

ADAM (CONT'D)  
Let's see what those bad  
connections really are.

22 **INT. THAMES HOUSE. MEETING ROOM - DAY 2. 0800** 22

Team assembled. In the doorway, ADAM tosses MALCOLM the swipe card he used to burgle the office.

MALCOLM  
Do the trick?

ADAM  
Thanks.

He hands him the key onto which he downloaded data from Swift's computer.

ADAM (CONT'D)  
This contains the hard disk that I  
copied from David Swift's office. I  
need it de-encrypted.

MALCOLM brightens at this task.

(CONTINUED)

CONTINUED:

MALCOLM

Excellent.

ADAM

Speed of a crossword please. Pass the results to Ruth for analysis.

MALCOLM nods and leaves. ADAM enters the room.

ADAM (CONT'D)

A United Nations diplomat has been kidnapped and I believe that an extremist pro-Israeli group called the November Committee is responsible.

\*  
\*

He nods to RUTH who brings up a map of Israel with the West Bank and Gaza Strip highlighted.

RUTH

The West Bank and Gaza Strip. Occupied by the Israelis since the Six Day war of 1967. But Israel's most stunning military victory has been the source of her greatest conflicts ever since.

ADAM

Solution: a viable state for the Palestinian population in exchange for peace. A fading possibility that Patricia Norton was trying to rescue at the peace talks.

RUTH

The November Committee was set up to combat any such solution.

ZOE

Who are they?

ADAM

The Committee itself is made up of powerful figures from Israel, the US and Europe. Their soldiers are usually rogue members of the Security Services.

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

DANNY

And David Swift?

\*  
\*

Ruth brings up a visual of Swift.

\*

(MORE)

RUTH

An extreme neo-conservative with friends in high places. They see Israel as the most important battleground in global conflict.

\*  
\*  
\*  
\*  
\*

(CONTINUED)

CONTINUED: (2)

RUTH (CONT'D)

For Swift and his friends in Israel  
and Washington, radical and  
previously unthinkable solutions  
are required.

\*  
\*  
\*  
\*

DANNY

So what are these solutions?

\*  
\*

RUTH clicks and makes the West Bank disappear into Israel.

RUTH

Greater Israel. Annexe the West  
Bank and force the Palestinians  
out.

\*

ZOE

(sarcastic)

Don't we call that ethnic  
cleansing?

RUTH

We might. They call it defending  
global security against a hostile  
civilisation. And anybody who gets  
in the way of that is a traitor and  
persecutor.

\*  
\*  
\*  
\*  
\*

ADAM

After Patricia's tip-off about  
Swift we went to his office last  
night and did a little ...

\*  
\*  
\*

Glances at HARRY

ADAM (CONT'D)

...investigating.

Hands out a photo of the dagger that he found in desk.

ADAM (CONT'D)

This belongs to Swift. The Hebrew  
engraved on the blade means  
'Security through a Greater  
Israel'.

RUTH

Which is the slogan of the November  
Committee. They had reason to hate  
Patricia Norton not just because  
she was an advocate of the two-  
state solution but because she  
insisted that any future  
Palestinian state had to be viable.

ADAM

Swimming against the tide.

DANNY

Why the November Committee?

(CONTINUED)

CONTINUED: (3)

RUTH

The Israeli Prime Minister Yitzhak Rabin was working towards a similar solution as Patricia Norton.

ADAM

He was shot by a right-wing Jewish fanatic. In November of 1995. The 'committee' obviously saw it as a month worth remembering.

A silence followed by a ringing telephone. ZOE picks it up. She listens.

ZOE

Right. Where?

(putting phone down)

Special Branch have found the car that took Norton. Just outside Grays in Essex.

\*

ADAM

OK, Zoe, follow that up straight away.

The meeting breaks up. HARRY detains DANNY.

HARRY

Quick word in my office, Danny.

23

INT. THAMES HOUSE. HARRY'S OFFICE - DAY 2. 0830

23

DANNY with HARRY.

HARRY

Bad business.

DANNY

Adam knew Patricia well.

HARRY

Always best to keep personal feelings out of these matters. How's it going in the Campaign?

DANNY

Trying to account for where all the money comes from and where it's going. Very laborious.

HARRY

Good, good.

(Casual)

And my daughter. Seen anything of her? What do you know?

\*

(CONTINUED)

CONTINUED:

DANNY

Bit of a rising star in the world  
of documentaries. I think she  
lived out in Tel Aviv for a while.  
She's making another film.  
Following the campaign volunteers  
who are preparing to go out to the  
West Bank.

\*  
\*  
\*

HARRY

Well that should have crowds  
flocking to the cinemas.

DANNY uncomfortable and not quite sure what to say.

HARRY (CONT'D)

I'd like you to talk to her.

DANNY nods. HARRY almost as afterthought.

HARRY (CONT'D)

And wear a wire.

DANNY

You're going to listen in?

HARRY

Adam's busy with Patricia Norton  
and I'm...taking over this  
operation.

DANNY

Right.

HARRY

You may need to wander a little off-  
piste so she doesn't get  
suspicious. But be careful,  
Catherine can be very tricky.

DANNY

Tricky?

HARRY

Argumentative, irrational, moody.  
Hates to be told she's wrong.

25

EXT. CINEMA - NIGHT 2. 2000

25

CATHERINE coming out of the cinema when she hears a voice behind her.

DANNY (O.S.)  
Enjoy the film?

CATHERINE tuns and registers DANNY.

CATHERINE  
(puzzled)  
You're...

DANNY  
Chris. From the Palestine Freedom  
Campaign.

(CONTINUED)



CONTINUED:

CATHERINE

Right.

DANNY

I thought that was great.

CATHERINE

Scorcese's overrated.

DANNY

You're wrong. He's a genius.

CATHERINE

I'm wrong?

She gives him an amused look and starts to walk away. He runs after her.

DANNY

Going on anywhere?

CATHERINE

Why?

DANNY

I was just going to offer to buy you a beer and set you straight on Scorcese.

CATHERINE

I'd like to see you try.

DANNY

Great. Where do you want to go?

She laughs at this cheekiness.

CATHERINE

That doesn't mean yes.

She hesitates, glances at her watch.

CATHERINE (CONT'D)

Oh why not?

CUT TO:

26

INT. BAR - NIGHT 2. 2030

26

CATHERINE and DANNY at a table finishing beers.

CATHERINE

So you're going out to the West Bank soon?

DANNY

Yeah, I'm disappointed you didn't choose me as one of your subjects.

(CONTINUED)

CONTINUED:

CATHERINE

I only tolerate being told I'm wrong when it comes to other people's films.

He laughs.

DANNY

My mum's worried about me going.

CATHERINE

She should be. The Israeli Defence Forces sometimes interpret the orange jackets of the peace activists as meaning "Interfering foreign busy-body please shoot me"

DANNY

Don't your parents worry about what you do? You must get in the line of fire from time to time.

CATHERINE

My mum does.

DANNY

And your dad?

CATHERINE

My dad's dead.

DANNY startled.

CUT TO:

27 INT. SURVEILLANCE VAN - NIGHT 2. 2030

27

HARRY sitting listening on headphones.

CATHERINE (V.O.)

Might as well be anyway.

Harry's nails dig into leg.

CUT TO:

28 INT. BAR - NIGHT 2. 2031

28

DANNY

Families eh?

But CATHERINE's mood has changed completely at the mention of her dad.

CATHERINE

Yeah. Look I should go. Thanks for the drink.

(CONTINUED)

CONTINUED:

He watches her leave.

HARRY (V.O.)  
Well done, Danny. You handled that quite brilliantly.

DANNY's face. He knows he's going to be made the scapegoat for this.

CUT TO:

29

INT. THAMES HOUSE. MEETING ROOM - DAY 3. 0800

29

Adam is standing alone staring into space. Clearly upset. Zoe enters slightly timidly.

\*  
\*

ZOE  
They're coming in.

\*  
\*

He nods dumbly, clearly choking back sorrow.

\*

ZOE (CONT'D)  
I'm so sorry, Adam.

\*  
\*

ADAM  
It's such a bloody stupid waste.

ZOE  
Forensics are saying she shot herself.

ADAM  
Shot herself! Patricia wouldn't know one end of a gun from the other.

\*  
\*  
\*

HARRY and DANNY enter and it's obvious that DANNY is getting the tail-end of a bollocking.

HARRY  
(to DANNY)  
I said wander off-piste not start a bloody avalanche...

HARRY turns to ADAM.

HARRY (CONT'D)  
So. The suicide note they found with Patricia's body blamed the pressure of an extra-marital affair?

ADAM  
Her idea of infidelity was taking a coffee break during negotiations.

RUTH bursts in followed by MALCOLM.

(CONTINUED)

CONTINUED:

RUTH

We've done it. We've broken the encryption code for Swift's computer files. He's definitely part of the November Committee and there's a list.

HARRY

What kind of list?

RUTH

Targets. Habits, finances, sexual preferences. And next to each name is a code.

She brings up a list of names of West Bank names and their meaning scrolls down through them.

RUTH (CONT'D)

Nablus - means blackmail. Bethlehem - appears to be threaten. Hebron - surveillance. And Jenin...

On screen we see ASSASSINATION. A beat.

ADAM

Patricia was 'Jenin'.

RUTH nods.

MALCOLM

Swift communicates by e-mail with an agent called Phoebe. Even de-encrypted, the messages are written in an extremely guarded fashion. The agent uses a laptop from different phone lines but here's a most interesting one.

He clicks on mouse. A message reads Advanced Visual Tracking on IP 21.56.79.82. Then a map shows United Kingdom and London. He clicks on REFINE AVT? and a message comes up. 21 Warrinder Gardens, London EC4.

ZOE and DANNY exchange a baffled glance.

ZOE

But that's the address of the Palestine Freedom Campaign. How could a November Committee agent...

DANNY

Looks like we're not the only ones watching Ashworth.

(CONTINUED)

CONTINUED: (2)

RUTH

Nicholas Ashworth has long alleged that he would be the target of an Israeli assassination team.

ZOE

Which has rightly been discounted as a mixture of vanity and paranoia.

RUTH

Well he's high on the November Committee list.

ZOE

Ashworth is the most prominent pro-Palestinian MP.

\*  
\*

DANNY

And now he's asking questions about Swift in Parliament.

\*  
\*  
\*

ADAM

What's Ashworth's destination?

RUTH

Hebron.

ADAM

Only surveillance then.

RUTH

Backslash Jenin.

ADAM

So they've got an agent in there watching him. When they've found out all they need to know, they'll kill him.

A beat.

HARRY

They could put a bomb in there.

ADAM

Not their MO.

HARRY

We don't know their MO.

ADAM

From what they did to Patricia I would say we do know. Nasty grubby and sadistic, that's their MO.

(CONTINUED)

CONTINUED: (3)

HARRY

It's not just Ashworth who's at risk here. It's everybody in the Campaign.

It's clear he means CATHERINE.

ZOE

Shall I warn Ashworth?

ADAM

Not yet.

They stare at him.

ZOE

When?

ADAM

Not yet. Ruth, how many others are marked Jenin?

RUTH

Fifteen. *Very high-profile and all linked in some way to the peace process.* At least half are Jewish and perceived as traitors.

\*  
\*  
\*

ADAM

Warn them and make discreet arrangements for their protection.

ZOE

(Disapproving)

Wait. You're saying that we're going to use Ashworth as bait to draw the agent out.

ADAM

We have two officers already placed just where they might strike next. Come on, Zoe, live dangerously.

ZOE

But I'm not the one in danger.

An uncomfortable mood.

ADAM

*If we don't stop the November Committee we can say goodbye to peace in the Middle East. Let me do this my way, Harry.*

\*  
\*  
\*  
\*

HARRY considers.

(CONTINUED)

CONTINUED: (4)

HARRY

OK, Adam, but no rash moves. Until we know exactly what we're doing, we keep Swift at arm's length.

30      **EXT. STREET - DAY 3. 1000**      30

DAVID SWIFT is crossing the road to his car. He opens the door and double-takes as he sees

31      **INT. CAR - DAY 3. CONTINUOUS**      31

Somebody sitting in the back seat reading the Daily Herald. Headline reads: SUICIDE OF TOP BRITISH DIPLOMAT. Paper lowered to reveal ADAM.

ADAM

Your driver looked like he needed a tea break. I kept an eye on the car for you. Hop in.

SWIFT regards him for a moment. Then relaxes and gets into the car.

SWIFT

A spook. You could have made a more conventional appointment.

ADAM

I'm 'unconventional spook'.

SWIFT

You'll grow out of it. What do you want?

A beat.

ADAM

I know.

A flicker of doubt on SWIFT's face.

SWIFT

What do you mean?

ADAM leans towards him and half-whispers.

ADAM

I know.

SWIFT

What is this? Do you think you're scaring me?

ADAM

Patricia Norton was murdered.

(CONTINUED)

CONTINUED:

SWIFT  
Are you insane?

ADAM  
To stop her reaching a settlement.

A beat.

SWIFT  
The Security Services are meant to  
be the subject of conspiracy  
theories rather than providers of  
them.

\*  
\*  
\*  
\*

ADAM  
Except in this case there is a  
conspiracy. To sabotage any peace  
talks that contemplate the  
possibility of a Palestinian state.

\*

SWIFT  
You're dreaming if you think that a  
Palestinian state will lead to  
peace.  
(beat)  
Nobody wants peace more than me.

He says this convincingly. SWIFT believes absolutely that he  
is right.

ADAM  
Peace for Greater Israel and death  
for your opponents?

SWIFT  
You don't achieve peace **through  
appeasement**. I'm amazed you people  
still need that lesson. Now if you  
wouldn't mind...

\*  
\*

ADAM gets out of the car. The window opens.

SWIFT (CONT'D)  
A word of advice. This is far too  
big for a middle-ranking Spook -  
conventional or otherwise. You're  
out of your depth.

He laughs dismissively. ADAM walks away but he looks  
isolated and vulnerable. Has he just stepped out of his  
depth?

32

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

32

Team assembled.

(CONTINUED)



CONTINUED:

HARRY  
I SAID NO RASH MOVES. HOW MUCH MORE  
CLEARLY DO I HAVE TO SPELL IT OUT?

He is staring at ADAM.

ADAM  
It wasn't a rash move.

Zoe gives Adam a look.

ADAM (CONT'D)  
You shake the tree and see what  
flies out. If their agent in the  
Campaign even twitches as a result  
of my conversation with Swift we've  
found an asset we can use to  
destroy both Swift and the November  
Committee.

HARRY  
I KNOW what you're doing Adam but  
it's bloody dangerous and if  
anybody gets hurt there will be  
consequences.

ADAM  
You're forgetting Harry, somebody  
already has been hurt. \*

HARRY stares at him for a moment and then walks out. They  
look at ADAM. He appears completely calm.

ADAM (CONT'D)  
"And my poor fool is hang'd."

DANNY  
What?

ADAM  
We need to watch over him. Seeing  
his daughter was a big shock. But  
the last thing we need is for Harry  
to go all King Lear on us right  
now.

They get up. \*

ADAM (CONT'D) \*  
Ruth, let's listen in on everybody \*  
in that Campaign. Mobiles and \*  
e-mail as well please. \*

33 EXT. STREET - DAY 3. 1210

33

ASHWORTH and RICHARD are leaving a house. The image is  
suddenly frozen in a series of camera images. They start to  
walk laughing and joking. \*

(CONTINUED)

CONTINUED:

More images frozen on the screen and we go to WILL who is taking photos with a long lens camera.

JUMP CUT TO:

34 INT. DANNY AND ZOE'S FLAT. LIVING ROOM - EVENING 3. 1800 34

ZOE and WILL. She's sitting on the sofa. He's pacing behind her.

WILL

I'll ask you again. Why do you need these photos?

ZOE

I'm not telling you.

WILL

That's not good enough, Miss Reynolds.

ZOE

I'll never talk.

WILL

I'll snap you like a twig.

ZOE

I'm trained for every possible interrogation technique.

WILL

I have techniques you can only dream about.

ZOE

Oh please I'm so scared.

He flops down beside her.

WILL

You don't think I could be an MI5 interrogator?

ZOE

No. Anyway I like you as a photographer.

WILL

Like?

She flushes and turns away. He turns her face to hers.

WILL (CONT'D)

Like?

She gets up.

(CONTINUED)

CONTINUED:

ZOE

The photos are at your studio?

He's about to say something when the door opens and DANNY comes in. Casts a quick glance at them, nods and disappears into his room.

35

INT. PALESTINE FREEDOM CAMPAIGN OFFICES - NIGHT 3. 2000

35

The offices are gloomy and abandoned. Danny comes in slowly and makes his way towards a computer terminal. \*

CATHERINE (O.S.) \*

What are you doing? \*

Danny jumps out of his skin. Turns and sees Catherine sitting at a desk with her laptop connected. \*

DANNY

You made me jump. What are you doing here? \*

CATHERINE

I asked first. \*

DANNY

I haven't got the Internet at home. Some nights I let myself in to use it. \*

CATHERINE

Searching for porn? \*

DANNY

(joking) \*

Do I look like the kind of guy who would collude in the objectification of women's bodies? \*

She laughs. \*

CATHERINE

In the sense that you look like a guy: yes. \*

DANNY

What are you doing here so late? \*

CATHERINE

Just making some notes for stuff I'm going to shoot tomorrow. \*

DANNY

How's the film going? \*

(CONTINUED)

CONTINUED:

CATHERINE

Pretty well. Some of the volunteers going out there are quite naive. No idea how dangerous it is.

He walks over and sits on the edge of the desk. She closes the laptop.

\*  
\*

CATHERINE (CONT'D)

Sorry for running off like that the other night. I really hate talking about my father.

DANNY

I can understand that.

CATHERINE

He's a bully. Always belittled what I've done.

DANNY

I thought you hated talking about him.

She laughs.

CATHERINE

You're right.  
(beat)  
I owe you a drink don't I?

DANNY

Yeah you do.

The vibe between them is quite flirtatious now.

DANNY (CONT'D)

Now?

\*  
\*

CATHERINE

Unless you want to stay and ...

\*  
\*

Indicates computer.

\*

DANNY

Nah, the girls can wait.

\*  
\*

She picks up her laptop, puts it away and they exit.

\*

36

INT. WILL'S FLAT/STUDIO - NIGHT 3. 2015

36

Zoe is looking at a laptop showing an image of Ashworth and Richard. They're leaving the house, walking together. Will clicks through the images.

\*  
\*  
\*

CONTINUED:

WILL

Is that what you were after? \*

(Zoe nods) \*

Nice to know MI5 don't hold a man's  
sexuality against him.

ZOE

We just like to know what's going  
on. They're for the files.

WILL

Well don't put these on the files.

Hands her some photos of Zoe and Will together. She laughs. \*

ZOE

They're lovely.

WILL

You're lovely.

They kiss.

WILL (CONT'D)

I don't want anybody but you.

ZOE

Good.

WILL

Ever.

She stares at him. He is serious.

WILL (CONT'D)

That's why we're going to get  
married.

ZOE

So you can do the wedding photos?

But he's not joking any longer. She glances at the photos of  
her and Will. \*

ZOE (CONT'D)

Can I keep these?

WILL

Of course. They're for you.

He turns back to the laptop showing images of Ashworth and  
Richard. \*

WILL (CONT'D)

Which do you want printed? \*

ZOE

All of them. \*

(CONTINUED)

CONTINUED: (2)

WILL

Okay.

\*

They stare at each other for a moment, the previous conversation still hanging between them. She glances at his hands sliding down her hips.

\*

\*

ZOE

Is this another interrogation? I've told you I'm impossible to break there's not a technique...

Her eyes close at his touch, her voice changes.

ZOE (CONT'D)

...in the world...

WILL

This is so simple, Zoe.

ZOE

(echoes)

Simple...

WILL

You just have to say yes or no.

ZOE

(breathes)

Will...

WILL

What's up, Zoe, a sophisticated spy like you suddenly tongue-tied. Where's all your training now? Oh you're not doing too well at controlling those responses are you?

She stares at him. Then

ZOE

I love you.

He is whispering into her ear now.

WILL

And?

ZOE

Will...

WILL

Come on, Zoe, this is so easy...

Her eyes open and stare into his.

(CONTINUED)

CONTINUED: (3)

ZOE

Yes.

She clutches him to her and their bodies entwine. \*

37

INT. THAMES HOUSE. THE GRID - DAY 4. 0800

37

DANNY and ZOE with ADAM.

ADAM

Nothing?

DANNY

Nothing. No evidence suggesting the Palestine Freedom Campaign is channeling funds to terrorist groups. I've gone through their computers with a fine-tooth comb. And no sign of any November Committee agents either.

ZOE

We should warn Ashworth. *We might not like his politics* but I don't believe he's a threat to National Security. \*

DANNY

And I can't stay in there indefinitely.

ADAM

Don't be too sure about that.

RUTH bursts in on the conversation.

RUTH

Adam, you have to listen to this *phone intercept*. \*

JUMP CUT TO:

38

INT. THAMES HOUSE. THE GRID - DAY 4. 0810

38

ADAM and RUTH wearing headphones.

ADAM

*(incredulous)*  
*Catherine? Harry's daughter? What the hell is she doing talking to David Swift?* \*

SWIFT (V.O.)

*What's so important that you have to meet me?*

(CONTINUED)

CONTINUED:

CATHERINE (V.O.)  
*Information about Nicholas  
Ashworth.*

A beat.

SWIFT (V.O.)  
*What kind of information?*

CATHERINE  
*I really can't discuss it on the  
phone. This has to be done face to  
face.*

\*

SWIFT (V.O.)  
*I'll get back to you. Wait until  
you hear from me.*

They take off headphones. Look at each other in horror.

RUTH  
She's the agent for the November  
Committee?

They look across to where HARRY is working in his office.

39

**INT. THAMES HOUSE. MEETING ROOM - DAY 4. 0815**

39

Team assembled. HARRY pacing.

HARRY  
Who authorised the intercept on  
Catherine's *mobile*?

\*

ADAM  
I did.

HARRY  
Why didn't you consult me?

ADAM  
It was an operational decision.

ZOE  
Which applied to everybody in the  
Campaign.

HARRY  
Everybody in the Campaign is not my  
daughter.

DANNY  
*I went to the offices very late the  
other night to go through some  
computer records. Catherine was  
there too.*

\*  
\*  
\*  
\*

(CONTINUED)



CONTINUED:

HARRY

Oh well that's conclusive. Prepare the electrodes, Ruth, we'll soon get it out of her.

DANNY

She was using a laptop. \*

ZOE

Which is how Swift and his agent usually communicate. \*

RUTH

I know you're upset, Harry, but there's something else...

HARRY

Something else. Is that your bloody middle name?

ADAM

Shouting at Ruth won't help.

RUTH

It's OK.

(to Harry)

After we got the intercept, we ran a more detailed background check on Catherine. \*

HARRY

Background check. I'm her background!

RUTH

Yes you are. But we've subsequently found out that while she was in Tel Aviv she was seeing this man. \*

Holds out a photo of a very handsome Israeli man.

RUTH (CONT'D)

His name is Gilad Lasker and he's a member of Israeli military intelligence. \*

A beat.

ADAM

We're checking him out but we have to suspect that he may have been the person who recruited her for the November Committee.

A horrible silence.

HARRY

Then I have to protect her.

(CONTINUED)

CONTINUED: (2)

ADAM

Harry, you need to take a step back.

HARRY

Yes that will help, Adam. Been doing that with her for the last twenty years and look where it's got us.

ADAM

OK, Harry's correct that the evidence we have, while strong, is not conclusive. Danny, you stay close to her. I want you to try and find out more about her time in Israel and this Gilad Lasker character.

40

INT. PALESTINE FREEDOM CAMPAIGN OFFICES - DAY 4. 1200

40

In contrast to the evening when DANNY was in there alone, the offices are a hive of activity. Young people are arguing and laughing. There are posters advertising films, marches and other solidarity events. DANNY is watching CATHERINE as she chats to NICHOLAS ASHWORTH. She checks her watch and signals that she has to go. He gets up and follows her across the office.

DANNY

Hey, Catherine, you've been to Israel as well as the West Bank right?

CATHERINE

Yes.

DANNY

What's Tel Aviv like? Friend of mine's out there and I might drop in on him.

She pauses.

CATHERINE

I lived in Tel Aviv. It was...I was really happy there.

DANNY

Must have been difficult to leave?

CATHERINE

What?

DANNY

If you were so happy there.

(CONTINUED)

CONTINUED:

CATHERINE

Well there were personal reasons.

She checks her watch again.

DANNY

Relationship?

She jolts and turns to face him.

CATHERINE

Sorry, which bit of personal don't you understand?

DANNY

I'm sorry, I just thought...

CATHERINE

No I'm sorry.

She checks her watch.

CATHERINE (CONT'D)

I have to run.

DANNY

Sure.

He watches her leave. Moves out of earshot of anybody and takes out mobile.

\*  
\*

DANNY (CONT'D)

Cub's leaving the lair.

JUMP CUT TO:

41 INT. SURVEILLANCE VAN - DAY 4. 1230

41

ADAM with headphones

AGENT (V.O.)

OK, I've got the cub in my sights. We're crossing into...oh no...

ADAM

What's the problem, Bravo Two?

AGENT (V.O.)

We've got company. Somebody else in pursuit of cub.

ADAM

Who is it?

CUT TO:



CONTINUED:

HARRY  
It can't be her. You don't know  
her, Adam!

ADAM  
And you do?

HARRY's face. That really hurt as it was meant to.

HARRY  
She's in danger.

ADAM  
At the moment, Harry, you're the  
biggest danger to her.

HARRY  
I can't let anybody hurt her.

ADAM  
Nobody will hurt her.

HARRY stares at him wanting to believe him.

ADAM (CONT'D)  
I promise.

He leads HARRY away.

47

**INT. THAMES HOUSE. MEETING ROOM - DAY 4. 1400**

47

Team assembled.

ADAM  
Catherine's swimming in some very  
dangerous water. I think we should  
reel her in.

HARRY  
Reel her in?

ADAM  
Turn her. It's the best way of  
getting her out of this mess,  
Harry.

HARRY  
(quietly)  
You forget, Adam, I've used that  
argument myself on countless  
occasions. It's an excuse for  
risking the lives of others for our  
own ends.

ADAM  
(gently)  
Our ends are good ones, Harry.

(CONTINUED)

CONTINUED:

HARRY

Are they? The MI5 motto: Preserve  
the status quo. Not exactly  
*Liberte, Egalite, Fraternite* is it?

ADAM

Hey, don't knock the status quo,  
Harry. They sure missed it in  
Cambodia when the Khmer Rouge took  
over.

HARRY

I have to protect her. Underneath  
all the attitude, she's still a  
very naive and foolish girl.

DANNY

She's not actually.

A beat. They all turn and stare at him in amazement.

DANNY (CONT'D)

However she's involved in this,  
she's not a teenager any more. In  
fact, she's really funny and smart.

We realise here how much DANNY likes CATHERINE. HARRY scowls  
at him.

ADAM

Stay on her, Danny, and choose the  
best time to turn her.

48

INT. PALESTINE FREEDOM CAMPAIGN OFFICES - DAY 4. 1500

48

Catherine is laughing.

CATHERINE

You're asking me on a date?

DANNY

I wouldn't call it a date.

CATHERINE

What would you call it?

DANNY

OK, what I would really like is to  
take a look at your footage.

She arches an eyebrow and he laughs

DANNY (CONT'D)

OK that sounded...look you said  
some of the volunteers were naive  
about what to expect out there?

(CONTINUED)

CONTINUED:

CATHERINE  
Not all of them.

DANNY  
No but I want to know what it's  
going to be like when I go, get a  
feel for what the volunteers  
actually do.

A beat

CATHERINE  
You got a video player?

DANNY  
Yes.

CATHERINE  
I could bring round the film I made  
about the group who were helping  
Palestinian farmers get access to  
their fields.

DANNY  
That would be great.  
(beat)  
Except for one thing. My video  
chews up tapes.

She hesitates.

CATHERINE  
OK, well come round to my flat.  
I'll give you the address later.

DANNY  
You sure?

She starts to walk away. Turns round.

CATHERINE  
As long as you bring a bottle of  
wine.

49

INT. WILL'S FLAT\STUDIO - EVENING 4. 1900

49 \*

ZOE lets herself into the flat. She can see a figure standing  
with his back to her. Comes in on a wave of happy energy.

ZOE  
I bought a bottle of fizz to  
celebrate our whirlwind  
engagement...

ZOE jumps and double-takes. The person resembles WILL but  
it's not him.

(CONTINUED)

CONTINUED:

ANDY

Excellent. When's the happy day?

ZOE

Who are you? Where's Will?

WILL

Andy meet Zoe. Zoe, this is my brother Andy

ZOE

Oh.

She starts to laugh at her mistake.

ANDY

I'm the black sheep of the family.

WILL

Troublemaker would be more accurate.

ANDY

And you are the dark horse.

WILL

I was just choosing the right time to tell you.

ANDY grabs the bottle of champagne from ZOE

ANDY

Better late than never. I'll get the glasses.

WILL

Thought you were just leaving.

ANDY

Hey, I can't normally afford a bottle of Bollinger.

WILL

You can't normally afford your bus pass.

WILL gives ZOE an apologetic look. ANDY moves to kitchen area and starts to look for glasses.

ANDY

So what do you do, Zoe.

WILL

She's...

(CONTINUED)



CONTINUED: (2)

ZOE

Insurance.

ANDY

That must be a white-knuckle,  
roller-coaster ride of a career.

ZOE

It has its moments.

But ANDY is busy snooping. He looks at a couple of bills, a cheque book, reads the back of a postcard. Then his attention is caught by a cardboard envelope marked ZOE. He opens it and sees some photos. They are of Ashworth and Richard and they are embracing. Andy obviously startled. Glances across at ZOE and WILL who are laughing together and oblivious to him. He slides the photos into an inside jacket pocket. Go to ZOE and WILL close up, happy, playful and then...POP! They turn to look at ANDY grinning and holding the foaming champagne bottle.

\*  
\*  
\*  
\*  
\*

ANDY

To the happy couple!

50

INT. CATHERINE'S HOUSE. LIVING ROOM - NIGHT 4. 1930

50

DANNY is nosing about in CATHERINE's living room. She's looking through some videos trying to find the right one.

CATHERINE

Where's the one about the Siege at  
the Church of the Nativity...

DANNY inspects the books, picks up a photo of CATHERINE with a middle-aged woman.

DANNY

Who's this?

CATHERINE

My mum.

He nods and replaces it. Then jumps as he sees another photo of CATHERINE and a man in uniform. GILAD LASKER.

DANNY

And this?

CATHERINE

That's Gil.

DANNY

Unusual name.

CATHERINE

Israeli.

She catches his look.

(CONTINUED)

CONTINUED:

CATHERINE (CONT'D)

They're not all bad.

DANNY

They usually are when they're in uniform.

CATHERINE

All Israelis do military service.

DANNY

Except for those who refuse.  
Besides he's no conscript.

A beat. She looks down as if considering and then up at him again.

CATHERINE

It's no big deal.

DANNY

No big deal? He might have given the orders to shoot Campaign volunteers or bulldoze houses.

CATHERINE

(a little snootily)

Shin Bet deal with the Occupied Territories. Gil was in Military Intelligence.

DANNY taken aback.

DANNY

You were seeing somebody from Israeli military intelligence?

CATHERINE

He was the reason I left Tel Aviv.

DANNY

Well forgive me if I'm a bit suspicious of somebody who had a relationship with a man from Israeli Military Intelligence and is now filming Campaign volunteers.

\*  
\*  
\*  
\*

CATHERINE

I loved him.

\*

DANNY

(sceptical)

Well, that's very touching. Love triumphs in spite of political divisions.

\*  
\*  
\*  
\*

(CONTINUED)

CONTINUED: (2)

CATHERINE

Except love didn't triumph.

(beat)

OK, listen, I'm not an Israeli spy,  
I'd hardly have Gil's photo on  
display if I was.

\*  
\*

She looks at him and DANNY's face shows that she has an obvious point here. CATHERINE looks down and then back up at him again.

CATHERINE (CONT'D)

All right, you must swear not to  
tell anybody what I'm about to tell  
you.

DANNY nods.

CATHERINE (CONT'D)

Before I left Tel Aviv, Gil told me  
about a group of far-right Israeli  
extremists called the November  
Committee. They have friends in  
very high places and that's what  
I'm really trying to make a film  
about.

DANNY

Never heard of them.

CATHERINE

That doesn't mean they don't exist.  
Gil hated them and he told me **that**  
**one of their most important leaders**  
**lives over here.**

\*  
\*  
\*

DANNY is confused.

DANNY

Who?

CATHERINE

Doesn't matter. I called this guy  
and arranged to meet him for lunch  
with a hidden camera. Told him I  
was a convert, that I could get  
lots of information about Nicholas  
Ashworth, even give him footage of  
volunteers.

DANNY

(appalled)

He could have you killed!

She grins at him.

(CONTINUED)

CONTINUED: (3)

CATHERINE

A risk worth taking for a documentary like that isn't it?.

DANNY

No. What did this guy say?

CATHERINE

Said he was interested. He was a bit too interested actually - had to remove his hand from my leg a few times.

DANNY

And somebody as powerful as him would have no way of finding out everything about you.

CATHERINE

I can look after myself.

DANNY

Oh sure. With undercover skills like yours...

She is getting closer to him. Grins.

CATHERINE

(teasing)

You think they might come for me tonight?

DANNY

Maybe not tonight but...

She is really flirting with him now.

CATHERINE

Perhaps I should have somebody stay with me.

She's close and DANNY is paralysed.

DANNY

Catherine I'm...

CATHERINE

Stay with me.

DANNY

I can't.

She kisses him.

CATHERINE

Stay.

(CONTINUED)

CONTINUED: (4)

And he gives in to the girl he's fancied since he first set eyes on her and kisses her back.

51 INT. CATHERINE'S HOUSE. BEDROOM - DAY 5. 0800 51

A mobile ringing. DANNY blinks, opens his eyes, looks at Catherine lying asleep beside him. Closes them again. What have I just done? Answers mobile.

DANNY

Yeah.

52 INT. THAMES HOUSE. THE GRID - DAY 5. 0801: SPLIT SCREEN 52

RUTH on the phone from the Grid.

RUTH

Danny it's Ruth.

DANNY glances guiltily at CATHERINE. Sits up on side of bed. RUTH's looking at photos of ASHWORTH and RICHARD.

DANNY

Hey.

RUTH

Our newspaper stringer has just  
been offered some photos. \*

DANNY

And?

RUTH

The photos were of Nicholas  
Ashworth and his male lover. \*

DANNY

So?

RUTH

They sent the kid packing but not  
before finding out that he obtained  
them from his photographer brother. \*

DANNY

Who was the brother, Ruth? \*

RUTH

Will North. \*

A beat. DANNY absolutely calm.

DANNY

OK, do nothing, speak to nobody.  
I'll deal with this.

He gets up and walks out of the room.

(CONTINUED)

CONTINUED:

DANNY (CONT'D)

Listen this is really important. I need protection for Catherine.

\*  
\*

RUTH

Protection? But she's ...

\*  
\*

DANNY

No, no, she isn't. Tell Harry that she definitely isn't the November Committee agent.

\*  
\*  
\*  
\*

RUTH

Thank God. Oh, Danny, that's fantastic news.

\*  
\*  
\*

DANNY

I'm coming in to talk to Harry but sort out somebody to come over and keep an eye on the house.

\*  
\*  
\*  
\*

Danny snaps mobile shut and goes back into room

\*

CATHERINE

Breakfaaaaast!

DANNY

Sorry, I have to go.

She pulls the duvet over her head. He pulls it back. Kisses her forehead.

DANNY (CONT'D)

I really do have to go. But I'll see you later.

53 **EXT. CATHERINE'S HOUSE - DAY 5. 0810**

53

From the POV of an unknown watcher we see DANNY walking quickly away buttoning his jacket. And then we see a copy of the Daily Herald. In almost an echo of ADAM's routine in SWIFT's car, the paper is lowered. But it isn't ADAM, it's the **CHAUFFEUR** who kidnapped PATRICIA NORTON.

\*

54 **INT. CATHERINE'S HOUSE. LIVING ROOM - DAY 5. 0812**

54

CATHERINE is in the kitchen buttering toast when she hears a noise. She walks to the living room door, goes into

55 **INT. CATHERINE'S HOUSE. HALL - DAY 5. 0815**

55

CATHERINE

Hello?

Nothing. She walks to the front door and looks through the spy-hole. Nobody. Turns around and yells in surprise and fear as she sees **chauffeur** standing there. He grabs her expertly and frogmarches her back into

\*

56 INT. CATHERINE'S HOUSE. LIVING ROOM - DAY 5. 0816 56

CATHERINE walking on tiptoes, a knife picking at her throat. She is wide-eyed with terror, a bead of blood on her neck.

CHAUFFEUR \*

We know exactly who you are.

CATHERINE struggles in vain.

CHAUFFEUR (CONT'D) \*

Shhh.. Listening?

She nods again.

CHAUFFEUR (CONT'D) \*

No more of your stupid undercover games because we know everything about you. We're not going to kill you now because you're going to give a message to your daddy. "Back off". You got that?

She nods and he throws her to the floor and exits fast.

JUMP CUT TO:

57 EXT. STREET - DAY 5. 0818 57

DANNY's mobile rings and he answers it.

DANNY

Missing me already...hey, hey calm down. Take deep breaths. What's happened?

He listens, his face darkens.

DANNY (CONT'D)

I'll be right there.

Starts to walk fast opening mobile again.

DANNY (CONT'D)

Control, this is Kestrel...

58 INT. THAMES HOUSE. MEETING ROOM - DAY 5. 0900 58

Team assembled.

HARRY

Catherine doesn't work for Swift? \*

DANNY \*

No. \*

Relief floods Harry's face for a moment. \*

(CONTINUED)

CONTINUED:

HARRY  
She's just making a film?

\*  
\*

DANNY  
That's all she's ever been, Harry.  
A film-maker.

\*  
\*  
\*

Worry follows relief on Harry's face.

\*

HARRY  
A bloody stupid one if she thinks  
she can mess about with the  
November Committee and not get  
hurt. And how did they know she  
was my daughter?  
(beat)

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

HARRY (CONT'D)  
Right you have to break cover.

\*

DANNY  
(horrified)  
Break cover? I don't think...

HARRY  
That's right, Danny, you don't  
think. Catherine trusts you. Now  
you must protect her

ZOE  
If Catherine's not the November  
Committee agent then we're right  
back to square one here.

\*  
\*

ADAM  
Not really. What's Swift saying  
with his message? Back off I'm too  
powerful for you. He's given our  
tree a good shake but we can use  
that.

\*

On HARRY. He's got it.

HARRY  
And he'll be watching us now.  
Looking for the bird to fly up.

ADAM  
So we pull Danny out of the  
Campaign and it will look as if  
we've removed our agent.

HARRY  
Which will make Swift over-  
confident.

(CONTINUED)



CONTINUED: (2)

ADAM

Exactly, Harry! It will appear as if we're losing, it's Mohammed Ali and the Rumble in the Jungle strategy.

HARRY

Is it?

ADAM

We stay on the ropes while he leads us to their agent.

DANNY

Why don't we just hit him very hard now?

ADAM

Because we need the November Committee network. Swift will never give us that.

HARRY

Pull Danny out and then put twenty four hour surveillance on Swift.

ADAM

Oh, we can do better than that. We get a tracking device on him ...

\*  
\*

HARRY

And move in any time he deviates from his normal pattern.

\*  
\*  
\*

HARRY nods. These two are clicking right back into their groove.

ZOE

How do we get it on him?

ADAM

Catherine's information on the Swift libido is very useful. I have an idea but it requires a woman who is ruthless, immoral, vicious and utterly lacking in human sympathy.

He's staring at RUTH who suddenly looks alarmed.

ADAM (CONT'D)

Not you, Ruth, terrifying weapon as you might be. No, I have somebody completely different in mind.

ZOE

Who?

(CONTINUED)

CONTINUED: (3)

ADAM

My wife.

59 EXT. STREET OUTSIDE BAR - DAY 6. 1300

59

DANNY is standing outside looking at CATHERINE who's inside by the bar. He looks utterly miserable. This is the last time things will ever be the same between them. She looks up at him, waves and smiles. He holds up his hand hesitantly but it is more as if he is bidding her farewell. Then he walks into the bar.

JUMP CUT TO:

60 INT. A BAR - DAY 6. 1305

60

DANNY is facing CATHERINE. From her expression we know that he has just told her who he is.

CATHERINE  
You work for my father?

DANNY  
You can understand why we were  
suspicious of you. First, there  
was your relationship with somebody  
from Israeli Military Intelligence.  
Then your phone call and meetings  
with Swift.

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

CATHERINE  
You work for my father?

DANNY  
The November committee want to  
derail the peace process and ...

\*  
\*

Her face is ashen.

CATHERINE  
You don't get it do you? You work  
out I'm not spying for the November  
Committee so you think 'I might as  
well shag her now for good  
measure'?

\*  
\*

DANNY  
No!  
(beat)  
It wasn't like that.

She holds up a hand.

CATHERINE  
I trusted you. And I liked you.

DANNY  
I really liked you as well. Too  
much unfortunately.

\*

(CONTINUED)

CONTINUED:

CATHERINE

Oh sure.

She gets up and walks out. DANNY follows her.

CATHERINE (CONT'D)

You work for my father!

They go out into the street, he is half-running after her.

DANNY

Please...

CATHERINE

It would bring you a whole world of pain if I told him what we did wouldn't it?

\*

She breaks into a half-run, turns a corner and walks slap into the arms of a man coming in the opposite direction.

She screams in terror.

The man holds her tightly. It's HARRY and behind him is ADAM.

61 **EXT. SMALL PARK - DAY 6. 1330**

61

A tiny neighbourhood park with a goldfish pond and HARRY and CATHERINE sitting on a bench. She is at the end of the bench as far away from him as possible. ADAM and DANNY stand guard at the park gates.

CATHERINE

Seen Graham recently? You remember your son? The one with the brains as you always said.

HARRY

I just wanted him to do well.

CATHERINE

Well he isn't doing very well is he?

HARRY

No.

CATHERINE

(bitter sarcasm)

What do you want from me? You want absolution? I forgive you. I'm a grown woman, I don't play 'blame the parents' any longer. Now can I go?

HARRY

You said I might as well be dead.

(CONTINUED)

CONTINUED:

CATHERINE  
(questioning)  
I said...

The penny drops and she glares across at DANNY who is luckily out of range. He is glancing nervously into the park terrified that she is telling HARRY they slept together. She points at **Danny which makes him even more nervous.** \*

CATHERINE (CONT'D)  
He was spying on me even then?

HARRY  
Don't blame him.

CATHERINE  
Oh God.

HARRY  
I made him wear a wire because I wanted to hear your voice. It was the only way...

HARRY takes out the pink folder marked Children - Catherine.

HARRY (CONT'D)  
I wanted to show you this.

CATHERINE  
A file on me. Makes sense.

HARRY  
I was proud of you.

CATHERINE  
You had a funny way of showing it.

She takes the file and starts to flick through the photos, pictures and swimming certificates.

CATHERINE (CONT'D)  
(murmurs)  
Had to jump into the pool in pyjamas.

Picks out the poem "A Prayer For My Daughter"

CATHERINE (CONT'D)  
What's this?

HARRY  
When you were a baby your mother was teaching that poem to her A level students.

(CONTINUED)

CONTINUED: (2)

CATHERINE

(reads)

Once more the storm is howling, and  
half hid/under this cradle-hood and  
coverlid/my child sleeps on...

HARRY has clearly been making a supreme effort at self-composure but he's silently weeping. She stares at him helplessly.

CATHERINE (CONT'D)

Dad. Dad don't...

He wipes his eyes and looks away. Catherine follows his gaze to where a MAN is letting his dog off the lead. \*

CATHERINE (CONT'D)

Look at that. I hate that. This isn't the kind of park for a big dog like that.

HARRY

(wipes his eyes)

It's trampling all over the bloody crocuses as well.

Father and daughter scowl at the dog owner who remains impervious.

CATHERINE

Can't you drag him to the Tower in a handcart?

He laughs.

HARRY

Who did you tell that your father worked for British Intelligence.

CATHERINE

Only Nicholas Ashworth.

HARRY frowns. That just doesn't make sense.

CATHERINE (CONT'D)

We'd better go. It's too windy.

HARRY and Catherine get up and walk across the park towards DANNY and ADAM. DANNY almost shaking, about to issue a disclaimer. HARRY pats his shoulder.

HARRY

Thanks, Danny. I'll walk my daughter home.

They pass by. DANNY watches as if longing for her to turn round. She doesn't.

62 INT. THAMES HOUSE. THE GRID - DAY 6. 1800

62 \*

FLASH! Somebody has just taken FIONA'S photo. Slides out of a polaroid and ADAM fixes it to an ID.

ADAM  
This will get you into the launch  
of the new Food and Drink  
Supplement. And you are?

FIONA  
Karen Bailey, food critic and...  
(thinks for a moment and  
then purrs and mimes cat  
claw)  
sexual connoisseur.

ADAM grins.

ADAM  
OK, let's go, kitten.

ZOE slightly raised eyebrow.

FIONA  
Sorry, I didn't catch your name.  
Was it Isobel?

ADAM rolls his eyes.

ZOE  
No, I'm Zoe.

FIONA  
Pretty name. OK... wish me luck.

ADAM  
You don't need it.

63 INT. HOTEL. LOBBY - NIGHT 6. 1815

63 \*

It's the launch for the new supplement of the DAILY HERALD. People are milling around eating with plates of food. An MI5 AGENT disguised as hotel staff comes with a bill for SWIFT to sign. He puts the plate down and it is whisked away. When he turns to pick his plate up, it is gone.

64 INT. HOTEL. KITCHEN - NIGHT 6. 1816

64 \*

An MI5 OPERATIVE disguised as a waiter drops the plate of food taken from under SWIFT'S nose into a plastic bag and takes it away.

65 INT. OBSERVATION VAN - NIGHT 6. 1900

65 \*

ADAM and ZOE are sat watching CCTV monitors **which show different perspectives of the hotel.**

\*

\*

(CONTINUED)

CONTINUED:

We focus on the bar where SWIFT is sitting with a woman whose beauty has been turned up to full volume. It's our food critic and sexual connoisseur.

ADAM

He's interested.

ZOE

How do you know?

ADAM

She just touched her right ear. If it had been her left ear, it would have meant 'no chance'.

They watch for a bit longer. FIONA laughs and touches Swift's arm.

ADAM (CONT'D)

He's going to get her a drink.

Sure enough, SWIFT beckons to the barman. The waiter brings the drinks. FIONA takes the cocktail stick out of her martini and lets SWIFT suck the olive from it.

ZOE

What does that mean?

ADAM

It means she's taking the piss.

FIONA takes out a small compact case. Puts some lipstick on.

ADAM (CONT'D)

Good, good.

ZOE

So?

ADAM

He's hinting about sex.

ZOE

You're very matter of fact about that!

ADAM

Well, I'm hoping that on one of these operations I can finally get rid of her.

ZOE

Sure you are.

His eyes narrow at the screen. FIONA moves her glass.

ADAM

She's taking him upstairs.

(CONTINUED)



CONTINUED: (2)

FIONA gets up, smooths down her skirt, smiles at her target.

ADAM (CONT'D)  
Change screens.

They both watch another screen of a hotel corridor. Half way down the corridor, FIONA stops SWIFT and right under the camera, engages in a long passionate kiss. At one point, it almost looks as if she is grinning up at the camera over his shoulder.

ADAM (CONT'D)  
Hey, David, how does it feel to have just kissed goodbye to your newspaper?

FIONA leads SWIFT by the hands to a hotel room, opens the door and hauls him inside. *Zoe and Adam watch the closed door for a second.*

\*  
\*

ADAM (CONT'D)  
*Shall we* have a laugh and make her think we've gone for coffee and forgotten all about her.

\*  
\*

*Zoe gives him a look. Checks watch.*

\*

ZOE  
*(into headphones)*  
OK, Bravo Two. Call her and give her her get-out clause.

\*  
\*  
\*  
\*

*Adam* gets up and *goes* briskly out of the *van*. ZOE watches the screen and FIONA walking very fast out of the room, head down and holding her neck. ZOE turns to other MI5 OPERATIVE and glances after ADAM.

\*

ZOE (CONT'D)  
Have all the tapes numbered and returned to The Grid.

\*

66 EXT. CAR - NIGHT 6. 2000

66

ADAM and FIONA.

ADAM  
How did he react to your sudden departure?

FIONA  
Naturally, very disappointed. Still, no arguing with a child with meningitis.

ADAM  
And you gave me a hard time about the non-existent Isobel!

(CONTINUED)

CONTINUED:

FIONA

There's somebody you fancy called Isobel at Thames House. I bet you a slap.

ADAM

Excuse me! I've just had to watch my wife kissing a man who had the audacity to describe me as a 'middle-ranking spook'.

She moves closer to him.

FIONA

You were loving it.

ADAM

Was I really?

FIONA

Oh you can't hide it.

ADAM

Because I'm such a predictable, typical male right?

FIONA

No.

Her lips teasing his.

FIONA (CONT'D)

If you were predictable or typical I wouldn't always come back to you.

And they kiss with such energy and passion that we see exactly what impulse lies behind all their banter.

67

INT. THAMES HOUSE. THE GRID - DAY 7. 1200

67

Adam and Ruth looking at a computer screen which contains a calender. Harry approaches. Ruth indicates screen.

\*  
\*

RUTH

Colin's got Swift's diary from hacking into his secretary's computer.

\*  
\*  
\*  
\*

Harry looks at the screen and checks watch.

\*

HARRY

Meeting in half an hour with some city financiers.

\*  
\*  
\*

Adam turns to another monitor where Danny and Zoe are working.

\*  
\*

(CONTINUED)

CONTINUED:

ZOE

Which he's cancelled at the last  
minute pleading too much work.

\*  
\*  
\*

ADAM

So we would expect him to stay in  
the office. Our girl who's temping  
on reception will tell us if ...

\*  
\*  
\*  
\*

Crackle on headphones of Danny.

\*

DANNY

He's leaving the building!

\*  
\*

They watch as the tracking device signal starts to flash.

\*

Harry pulls on a coat. Adam who looks at him quizzically.

\*

HARRY

He threatened my daughter.

\*  
\*

Harry leaves.

\*

68 INT. SWIFT'S CAR - DAY 7. 1205

68

DAVID SWIFT is sitting with RICHARD HOLLINS - ASHWORTH's lover.

RICHARD  
It's our first anniversary tonight.  
He thinks we're going to a  
restaurant.

SWIFT  
We've sorted out the finances so  
that he appears to have a motive  
for suicide.

RICHARD  
I'll do it in the Campaign offices.

SWIFT  
Good. It's possible MI5 may still  
be following me so take measures.

RICHARD puts a baseball cap back on.

RICHARD  
What about the girl?

SWIFT  
We're adding her to the list.

\*

RICHARD  
What's her final destination?

\*

\*

SWIFT  
You just worry about Ashworth.

\*

\*

RICHARD leaves. SWIFT takes out a lap-top and types in the name CATHERINE TOWNSEND. Her photo comes up. There is a field marked Destination. Slowly, SWIFT types in the word JENIN.

CUT TO:

69 EXT. STREET - DAY 7. 1208

69

A little way from the car is A MAN sitting hunched on a bench reading the paper. No reaction as RICHARD walks past him pulling on a baseball cap. Man gets up and walks in opposite direction. It's Harry.

\*

\*

\*

70 INT. THAMES HOUSE. MEETING ROOM - DAY 7. 1300

70

\*

Team assembled.

ADAM  
The boyfriend!

(CONTINUED)

CONTINUED:

ZOE  
That's such a terrible betrayal.

RUTH  
They're not messing about. This is a war of civilisations for them.

\*  
\*

ADAM  
They're pretty good if they can plant an agent in the International Human Rights Organisation.

HARRY  
That's how Swift has known everything. Pillow talk from Ashworth to the November Committee agent.

ADAM  
We've got a surveillance team on Richard Hollins. We'll tell Ashworth and get him out of danger.

ZOE  
They're meeting in a restaurant. It's their anniversary. We'll pull him in outside.

ADAM  
OK, you'll use Laura the PhD student again. Get round there, start wailing about writers block and talk to Ashworth alone.

CUT TO:

71

EXT. STREET - NIGHT 7. 1900

71

ZOE walking and talking into voice-com.

ZOE  
Location of Target One?

VOICE ON HEADPHONES  
Gone with Ashworth into the Campaign offices.

\*  
\*

ZOE  
What? I thought they were meeting in the restaurant. Anybody else in the Campaign?

\*  
\*  
\*

VOICE ON HEADPHONES  
Negative.

\*

Zoe frowns.

\*

(CONTINUED)

CONTINUED:

ZOE  
I'm getting straight round there.  
I'll need back up.

\*  
\*  
\*

72 OMITTED

72 \*

73 INT. PALESTINE FREEDOM CAMPAIGN OFFICES - NIGHT 7. 1930 73

RICHARD is fastening some handcuffs to a pair of hands. Pull away to show that the hands belong to ASHWORTH.

RICHARD  
I want to tell you about my sister.

ASHWORTH  
Why are you doing this to me?

Pull away again to show that ASHWORTH is standing on a chair with a noose around his neck.

RICHARD  
She was called Phoebe. Everybody loved her. She was funny, clever, she had a great life ahead of her. She boarded a number 26 bus in Jerusalem. Two stops later a Hamas suicide bomber joined her.

ASHWORTH  
Who are you?

RICHARD  
That doesn't matter. Phoebe was killed by the people you support.

ASHWORTH  
Understand. Not support.

RICHARD  
Weasel words.

ASHWORTH  
Nobody will believe I committed suicide.

RICHARD  
They will when I explain that you were depressed recently. And scared that a newspaper might discover your secret account with funds from a Saudi businessman.

ZOE (O.S.)  
But how will you explain me?

RICHARD spins around as he sees ZOE standing in the doorway.

(CONTINUED)

CONTINUED:

RICHARD

Don't come any nearer, Laura.

Richard takes out a gun and points it at Zoe. \*

ZOE

It's over Richard. I'm an officer  
from the British Security Services.

ASHWORTH stares horrified at her.

RICHARD

Sit down over there.

ZOE goes and sits by a desk. RICHARD moves the chair a little  
with his foot. ASHWORTH closes his eyes. He's seconds from  
death.

ASHWORTH

I'm truly sorry about your sister.

RICHARD

She was wearing a red skirt that  
morning.

ZOE

It can't just go on and on,  
Richard. An eye for an eye.

RICHARD

Spare me the cliché about it making  
the whole world blind.

ZOE

Every cliché has some truth. And  
too many people have stories of  
unbearable pain and suffering.  
There has to be a peaceful  
solution. For all our sakes.

RICHARD

There will be a peaceful solution.  
When Arab murderers have been  
driven from Judea and Samaria.

ZOE

One of our best diplomats murdered.  
A peace conference sabotaged. What  
has been gained?

RICHARD

We've struck a blow against  
terrorism. The British Security  
Services are lazy and soft.

ZOE

Cut him down, Richard.

(CONTINUED)

CONTINUED: (2)

RICHARD turns back to ASHWORTH.

ASHWORTH  
I love you and I forgive you.

RICHARD  
I love you too.

He kicks the chair away and turns the gun on ZOE.

RICHARD (CONT'D)  
Sorry, Laura.

She shuts her eyes and at that point the gun goes off but ZOE is not hit. DANNY has rugby-tackled RICHARD to the ground. ZOE runs over, pulls RICHARD'S arm back and snaps it so that he drops the gun which she kicks away. Behind them ASHWORTH is spinning and choking. ZOE grabs the chair and guides ASHWORTH'S body onto it. Loosens the noose and chokes out.

ASHWORTH  
You're MI5!

DANNY  
But look on the bright side. She's just saved your life.

74

**INT. PERSPECTIVES MEDIA GROUP. SWIFT'S OFFICE-DAY 8. 0900** 74

ADAM is at SWIFT'S desk with his feet up, a laptop open on the desk and toying with MALCOLM'S swipe card. SWIFT enters and recoils in surprise.

SWIFT  
How did you get in here?

ADAM  
We've got your agent.

SWIFT  
No idea what you're talking about.

ADAM  
Your men are being rounded up as we speak. My boss is greatly looking forward to talking to **whoever** threatened his daughter.

\*

SWIFT  
You can't touch me.

ADAM turns laptop round to face SWIFT.

ADAM  
Thought you might say that.

He clicks and an image comes up of FIONA. Only she has a black eye and terrible bruising.

(CONTINUED)



CONTINUED:

FIONA (V.O.)  
(tearful)  
And then he took me to the hotel  
room but when I said I only wanted  
a drink he did this...

She pulls back collar to reveal a set of teethmarks.

FIONA (CONT'D)  
And then he tried to rape me.

ADAM  
We recreated the teethmarks from  
the food you ate at the party. We  
also have DNA and CCTV footage.

SWIFT stares at him.

ADAM (CONT'D)  
Grievous Bodily Harm with Intent  
contrary to Section 18 of the  
Offences against the Person Act.  
And Attempted Rape. They're not  
charges that enhance your  
reputation.

SWIFT  
What do you want?

ADAM  
You lose your paper, you leave the  
country. Doesn't interest me where  
you go although I gather that  
you're not welcome in the country  
you claim to be defending. Maybe  
one of your tax havens.

SWIFT stares at him.

ADAM (CONT'D)  
It's a small price to pay for the  
murder of a brilliant and  
principled woman, you bastard.

75

**EXT. STREET - DAY 8. 1000**

75

CATHERINE and HARRY loading her stuff into a car outside her  
house.

(CONTINUED)

CONTINUED:

HARRY

I wish you wouldn't go back.

CATHERINE

I have to.

HARRY

You might be in danger over there.

CATHERINE

Making films is what I do. I'm not some naive little girl.

HARRY

I know that now. Actually, my officer rather chastised me about my patronising attitude towards you.

CATHERINE

Your officer?

HARRY

The one you knew as Chris. Even when you were suspected of being a November Committee agent he was singing your praises.

A beat.

CATHERINE

Say goodbye from me. And tell him he was wrong about Scorcese.

They look at each other.

HARRY

I'm sorry if I've been a bad father. I don't expect you to forgive everything just to understand that I would like things to be better between us.

CATHERINE

I've got your e-mail.

HARRY

I hope you'll use it.

CATHERINE

Bye dad.

HARRY

Goodbye.

(CONTINUED)

CONTINUED: (2)

She gets into the car and it drives off. He watches it go and then turns looking rather small and vulnerable.

CUT TO:

76

INT. THAMES HOUSE. THE GRID - DAY 8. 1700

76

DANNY is sitting at his station. A television monitor shows the news in the background. It catches Danny's eye. \*

NEWSREADER \*

*In a surprise announcement today, the media proprietor David Swift has announced that he is selling his flagship newspaper to concentrate on his US and European publications. Citing falling sales and a depressed market, Mr Swift said...* \*

Danny glances down at the open drawer and the photos of Ashworth and Richard. Zoe opposite him can't see them. \*

ZOE \*

Harry's just seen Catherine off. \*

DANNY \*

Yeah. \*

ZOE \*

You two got on pretty well didn't you? \*

DANNY \*

Until she found out who I really was. \*

ZOE \*

Why did that make her so angry? \*

They exchange a look. Zoe understands what has happened. \*

ZOE (CONT'D) \*

(sympathetically) \*

Oh Danny ... \*

Before Danny can reply. Sam appears grinning with a huge bunch of roses. Hands them to Zoe. \*

SAM \*

I managed to save these from being mauled by Security. \*

ZOE inspects the card and then looks up.

(CONTINUED)

CONTINUED:

ZOE

There's something I should say. Not really very good at this kind of thing but Will's asked me to marry him.

DANNY's face. Watches her. Looks down at photos in drawer. \*

ZOE (CONT'D)

And I've said yes.

DANNY still totally calm. Girly squeals of congratulation from SAM, RUTH and MALCOLM who cluster around ZOE.

(CONTINUED)

CONTINUED: (2)

Danny looks at Zoe's face radiant and happy amidst the roses.  
Shuts the drawer.

\*  
\*

JUMP CUT TO:

77

INT. THAMES HOUSE. THE GRID - DAY 8. 1800

77

ADAM and ZOE leaving.

ADAM  
Home to your photographer?

ZOE  
He deserves a bit of spoiling I  
think.

ADAM  
Lucky fella.

They pass the desk of a very pretty young RECEPTIONIST.

RECEPTIONIST  
Goodnight.

ZOE  
Goodnight.

ADAM  
Yeah, goodnight, Isobel.

And he laughs out loud. ZOE doesn't know what he's laughing  
at but his laughter is good-humoured and infectious. ZOE  
shakes her head and smiles as they leave the building.

78

INT. THAMES HOUSE. HARRY'S OFFICE - DAY 8. 1830

78

HARRY is sitting alone with Catherine's file. He's reading *A  
Prayer for my Daughter*.

HARRY (V.O.)  
Considering that, all hatred driven  
hence/the soul recovers radical  
innocence...

He looks up.

END OF EPISODE