

**SHOOTING**  
**DOGS**

screenplay by

David Wolstencroft

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The Hutu ethnic group comprises 85% of the population.

The minority, to the Tutsi.

Intermarriage has mixed these ethnicities quite markedly.

Nevertheless ethnic divisions have been forcibly imposed.

All citizens must carry ethnic identity cards.

1 EXT. THAMES HOUSE. ESTABLISHING - DAY 1. 0800 1

Not many people around today.

PSYCHOLOGIST (V.O.)

Thanks for giving up your Saturday mornings to be here. Believe me, it won't be the last time in this job.

Ripple of polite laughter on the soundtrack.

2 INT. THAMES HOUSE. LECTURE THEATRE - DAY 1. 0800 2

A clock reads: 0800. An MI5 Psychologist is talking to a number of new recruits who take copious notes.

CAPTION: Thames House, MI5 HQ. New Recruit Orientation.

PSYCHOLOGIST

Working with secrecy means you're going to be living with secrecy, to the end of your careers, even the end of your lives. The effect on your relationships outside of this building is not to be underestimated.

3 INT. WILL'S FLAT/STUDIO - DAY 1. 0805 3

A clock reads: 0805. An OLD TV is on. A boy band is singing on a kid's Saturday morning show. We glide past the TV, over discarded clothes to find Zoe and Will on a mattress. They are making love.

Correction. They are fucking. A sense of spiritual insistence to it. Nothing else matters in the world.

Zoe, Will and the TV MUSIC climax simultaneously. The audience of kids on TV erupt in applause and cheers. Zoe and Will break down in hysterics, as if the cheers are for them.

WILL

I just got the urge to dunk you in the sea. Let's go to Brighton.

ZOE

Yes!

(realises)

No! Can't, can't, teaching the little ones.

WILL

You shouldn't have said yes.

ZOE

I know.

(ruminating)

I love saying yes.

(CONTINUED)

CONTINUED:

WILL

Do you now?

ZOE

Oh, I do. I do.

(thinks)

I love saying that as well.

She kisses him. Passion rises again but she pulls away.

ZOE (CONT'D)

Sorry. Must train new spies.

WILL

Must. Of course.

He grabs her and pulls her back to the bed, she tries to protest, but her heart's not in it.

4

INT. THAMES HOUSE. LECTURE THEATRE - DAY 1. 0930

4

A clock reads: 0930. The Psychologist is still talking.

PSYCHOLOGIST

Well, I had asked one of our senior officers from Section B to speak to you about this very subject, but...

Zoe crashes in, blushing. Grinning. Post-coitally smug.

ZOE

Sorry. Hello. Sorry.

PSYCHOLOGIST

Zoe. Would you mind just giving a few words of advice to our new recruits?

ZOE

Get an overdraft.

A ripple of laughter.

PSYCHOLOGIST

On the subject of relationships?

ZOE

Oh right. Yes.

(thinks)

Hm. Yes. Well. Having a relationship outside these walls is almost impossible. The only people who can fully understand, or appreciate, or support you in your life are the people you share this job with.

(CONTINUED)

CONTINUED:  
The recruits are rather ashen-faced at this.

ZOE (CONT'D)

(brightens)

At least ... that's what people here will try and tell you. And I used to think that too. But it's just not true. You can find happiness outside the "knowledge circle" or whatever they like to call it now. I know this sounds stupid, but it's just about meeting the right person. And the only way to do that is to set the bar very very high. Because they're going to need to be fabulous. Someone utterly ... completely ...

(lost in this morning)

Fabulous.

Some recruits look at her jealously.

5 INT. MI5 FIRING RANGE - DAY 1. 0945

5

MI5's private firing range. You don't get weapons this powerful in just any old place. Danny is here, in visor and earmuffs. A Beretta 92F in his LEFT HAND, supported by his right. Next to him, also in visor and earmuffs, is COLIN. A supervisor stands nearby behind glass. \*

COLIN

It's funny, I never ...

Colin keeps talking as Danny empties the clip at a target. The shots hit the head of the target - but the holes move towards the edge. The rapport is deafening. Empty shell casings litter the floor. We can't hear a word. \*

COLIN (CONT'D)

... here on my own, usually. At the weekends.

DANNY

Sorry, Colin. What?

COLIN

(re-edits)

I never had you down as a weekend weapons handler.

DANNY

Same goes for you.

COLIN

I'm just ... you know. Quite into ballistics.

(CONTINUED)

CONTINUED: (re: target) COLIN (CONT'D)

You're drifting.

DANNY

(reloading)

Am I? \*

COLIN

Looks like it. You're using the Beretta 92F. Good weapon. The new 96 will be out soon. Ambidextrous manual safety. But you'll know that. \*

(eyes Danny) \*

I guess you probably know why you're drifting. \*

DANNY

I guess I probably do. But then who knows, life's a mystery. \*

Colin steps forward. May I? Danny steps back and Colin picks up the weapon. **Expertly loads.** BLAM! Another shot. Middle of the head. Three more shots in a perfect "X" grouping. Danny eyes him. \*

COLIN

I used to do a bit of biathlon. You know. The skiing, and ...

DANNY

I know what it is.

6 **INT. RUTH'S HOUSE - DAY 1. 0950**

6

A rambling house. An old REDIFFUSION television is on. An old 40s B&W movie. Something with a close up of chaste clinch: "**I have to go. I must.**" We take in the clutter, the books strewn everywhere, the lush velvet drapes and throws, and a PERSIAN GREY. \*

Ruth is watching, enrapt. There's tea on a small table. One cup. A doorbell chimes. Ruth looks out of the window to see MALCOLM is out there, loitering furtively.

She ushers him in - "it's open". He comes to the living room door and pauses politely. He's holding a Jiffy Bag.

MALCOLM

I'm off to curling club this afternoon, I wondered if you ...

RUTH

No thanks Malcolm. All the same.

CONTINUED:

MALCOLM  
(guilty)  
Just make sure it's ...

RUTH  
Back in Registry first thing  
Monday.

Ruth turns her attention to the movie. Malcolm almost bows as he withdraws. A quite "bye" and he's gone, waving from the window. Ruth waves and draws the curtains.

Opens the Jiffy and removes a LARGE DOCUMENT, bound with a bulldog clip. Starts perusing it, turning the sound down on the movie.

She tilts her head to one side. It's almost like she's reading a love letter from an old flame. We can see the warm glow it stirs within her. Settles down to read.

We see the title page:

UK EYES ALPHA TOP SECRET  
SOURCE 28341  
CODENAME 'KARL'

7

EXT. CAR PARK - DAY 1. 1045

7

Danny leaves the range with Colin.

COLIN  
That's the thing about guns. You  
can't train for the real thing.  
I've got friends in the army, SO19,  
they all tell me that.

DANNY  
How'd they all cope with it?

(CONTINUED)

CONTINUED:

COLIN

They just changed a little. As people. Not surprising really. You know, they've seen a bullet they've fired hit another living, breathing person. Maybe even killed them. Once you've seen that, can you ever look at anything with the same eyes? There's no going back.

DANNY

("the things I've seen")  
Tell me about it.

\*  
\*  
\*

Colin leaves Danny to Walk on.

\*

COLIN

Have a nice weekend.

DANNY

You too.

8 INT. BATHROOM - LATER. DAY 1. 1200

8

Danny is alone. He looks at himself in the mirror. Curious. He looks into his own eyes.

**TITLES**

9 INT. THAMES HOUSE. LOBBY - DAY 2. 0800

9

Ruth sweats a little as her bag goes through security. She smiles at the security guard.

RUTH

Morning.

The guard nods at her. She takes her bag and walks off, a little relieved.

10 INT. THAMES HOUSE. HARRY'S OFFICE - DAY 2. 0815

10

Harry is here with Adam and Ruth. DR. ERIC NEWLAND (50s) on Harry's computer screen. There's a smug air to his smile. Driven, perhaps. Intense. There's a sense here too that Harry isn't keen to have too many people see this image.

ADAM

Eric Newland. There's enough expertise in that man's head to start a chemical weapons factory in a henhouse.

Harry shoots a strange look at Adam, continues:



CONTINUED:

HARRY

I thought you might remember his  
name from your time in South  
Africa.

(CONTINUED)

CONTINUED: (2)

ADAM

Is this a test?

HARRY

Not yet.

ADAM

(remembering)

He was blackballed, effectively, by the UK scientific community. Ran off in the Apartheid era and helped the South Africans get up to speed with the rest of the world on chem-bio research. **He's freelance. Recently a consultant to a French agricultural chemical group.** Penchant for Gucci loafers I seem to remember. Funny how the brain works. Why?

\*  
\*  
\*

HARRY

He's back in the market for a long term partner.

ADAM

Isn't everyone?

HARRY

A research partner. So we understand.

(beat)

A little bird at GCHQ.

(to Ruth)

**Can we request a deeper look?**

\*  
\*

Ruth nods.

\*

ADAM

No-one funds his kind of research. Not anymore.

HARRY

No-one legitimate funds it, no.

**The uses are too close to biological warfare to get any official help.**

\*  
\*  
\*  
\*

ADAM

Okay. Well. Zoe and Danny should play scarecrow. Pay Newland a visit. Warn him off the idea in the strongest possible terms.

Ruth winces slightly.

ADAM (CONT'D)

What's wrong with that idea?

(CONTINUED)

CONTINUED: (3)

RUTH

The two people you're suggesting  
for it.

ADAM

We've never had a problem tasking  
them before.

(CONTINUED)

CONTINUED: (4)

RUTH

Zoe and Danny. Together. At the moment, they're so entwined in each other's personal lives...

(beat)

A mission together could be... fractious. That's all.

HARRY

Nice bit of tension. Keeps the nerves working.

ADAM

Bring it on.

Ruth's not convinced.

11

INT. THAMES HOUSE. THE GRID. ZOE'S DESK - DAY 2. 0820

11

Danny passes Zoe as she sorts out paperwork. He nods in greeting, but it's perfunctory. The chill from Danny is observed by Harry and RUTH, as she leaves his office.

RUTH catches up with Danny.

RUTH

Um, Danny. I take it everything's alright now?

DANNY

Everything? In the entire world?

RUTH

With you and Zoe. And Will. The whole photos business.

DANNY

It's fine, Ruth. Don't worry about it.

RUTH

Oh, good. Because. I was worried.  
(on his look)  
But now, obviously, I'm not.

Adam approaches Zoe. Zoe's just connected with someone on the phone, one second ...

ZOE

Hello, who do I talk to about ordering some flowers please? It's for a wedding.

Sam walks through with A LARGE BUNCH OF FLOWERS. Places them in front of Zoe with a knowing look. Ruth sees it too. A slight tinge of jealousy.

Zoe beams when she sees the card - it's from "W".

(CONTINUED)

CONTINUED:

ADAM  
(re: flowers on desk)  
That was quick.

ZOE  
(into phone)  
Okay, I'll call back. Thanks.  
(to Adam)  
Oh, come on. Everyone loves a  
blushing bride.

ADAM  
Especially the blushing groom --  
these from him again? Very nice.  
Mind you. He's digging himself a  
hole. You'll start expecting it.  
(as he leaves, to himself)  
Not like they grow on trees.

Zoe smiles, walks off to join him. Off Ruth's sadness,  
seeing the flowers, the bride, from her isolated corner...

12

INT. THAMES HOUSE. MEETING ROOM - DAY 2. 0900

12

Zoe, Danny briefed by Adam, Ruth and Harry.

HARRY  
Dr. Newland will be travelling to  
Harwich tomorrow. He will board an  
Overnight Ferry.

RUTH  
(reads)  
Departing 1500, arriving  
Kristiansand, Norway, 1130 the next  
day.

DANNY  
Why?

RUTH  
GCHQ intercepted a mobile phone  
conversation. He's meeting a  
contact who's keen to fund his  
research on plague bacteria.

ADAM  
We need you to travel with him and  
explain to him the error of his  
ways in the strongest possible  
fashion.

HARRY  
..that words will allow.

DANNY  
Operation Scare The Scientist.

(CONTINUED)

CONTINUED:

ZOE

One night on a North Sea ferry.  
Punishment enough, surely?

Her good mood is at odds with the prevailing sense of portent in the room. Adam smiles at her, making her feel better. Then presses play on the monitor --

ON SCREEN: We see time-lapse of an animal dying of pneumonic plague.

ADAM

Pneumonic plague has a rapid onset, and most untreated patients die within 48 hours. It's zoomorphic, so it can pass from human to animal and animal to human. I mean, it's been around for a while. Black Death and what have you. Hardly breaking news. But Newland is perfecting a process that could mass produce and deliver it on to a large population.

(beat)

It's home-brewed biochemical warfare and it scares the shite out of me I can tell you.

HARRY

From what we know Newland is going to Norway to meet a fixer for North Korean technology transfer. The North Koreans, from what we understand, want to fund his research.

DANNY

He's getting himself a Sugar Daddy.

HARRY

Exactly.

DANNY

What a prick.

HARRY

He's a free agent and as far as we can tell he's become so entwined with his research he's not paying attention to the consequences. I'm a little cautious of bandying the phrase "renegade scientist" around but in this case I'm prepared to make an exception. Giving North Korea his **kind of** expertise is only hitting fast-forward to a potentially Biblical catastrophe.

\*  
\*

(CONTINUED)

CONTINUED: (2)

ADAM

So. We need this worm turned.

HARRY

The two of you will be working together.

(on their reactions)

Any objections?

Zoe and Danny look at each other and shake their heads. Harry glances out of the window to see Ruth leaving her desk. As Adam moves to leave:

HARRY (CONT'D)

Send Sam in here a moment, would you?

13

INT. THAMES HOUSE. CORRIDOR - DAY 2. 0930

13

Adam is briefing Danny and Zoe. A walk-and-talk.

(CONTINUED)

CONTINUED:

ZOE

But why do we have to do it on the  
ferry?

\*

ADAM

Controlled environment. Once you  
speak to him he'll have a sleepless  
night to digest **the bad news** and  
the deal will be off by breakfast  
time.

\*

Danny and Zoe shake their heads, briefing over, Adam turns a  
corner. Zoe joins Danny as they walk back to The Grid,  
slightly frayed exchange.

ZOE

What's up with you these days?

DANNY

Nothing. Why, what's up with you?

14

**INT. CORNER OF COMPUTER ROOM - DAY 2. 1000**

14

\*

Ruth is alone. She looks around, sits herself in a booth,  
headphones on, clicks "PLAY" on a screen that says: "SOURCE  
KARL: AUDIO FILE 12/334". We sense this is a guilty  
pleasure. This is not a local library ...

MAN'S VOICE

Not like that. I'm a successful  
man, aren't I?

An old friend speaks, a sister even.

WOMAN'S VOICE

Last time I looked.

MAN'S VOICE

So why is the only thing I think  
about these days the only part of  
my life I've neglected?

WOMAN'S VOICE

John, come on, you shouldn't be so  
down on yourself ...

(CONTINUED)



CONTINUED:

MAN'S VOICE

I leave the radio on, Rachel. I leave the radio on when I'm out at the office so that when I get home to an empty house at least there's some shred of human warmth there to greet me.

Ruth nearly shedding a tear, a tap on her shoulder.

SAM

Ruth ...

Ruth nearly shrieks, turns. Fumbles with the headphones. A document spills out from her lap.

SAM (CONT'D)

(looks)

What you working on?

RUTH

Housekeeping surveillance, that's all.

SAM

Oh, okay.

Ruth looks at Sam. A barefaced lie to a close colleague. She doesn't like having done it. Sam lets the silence hang.

RUTH

And ...

Sam smiles.

15

INT. THAMES HOUSE. CORRIDOR - DAY 2. 1015

15

Ruth and Sam chat. When anyone passes, they lower voices. Ruth holds a printout that features a PHOTO of a MAN (JOHN).

RUTH

It's so embarrassing.

SAM

Why? Come on. We're digging around in everybody's lives. Stands to reason we're going to come across someone we actually like.

(smiles)

So what's he done?

(someone passes)

Anything appalling?

RUTH

No ... !

(CONTINUED)

CONTINUED:

SAM

Shame.

RUTH

No, he's not ... someone we're looking at because he's done something. He's someone we're looking at in case someone does something to him. It's Housekeeping. He sits on various committees. Boards in the City. All kinds of people cross his path.

SAM

He sounds important.

\*

RUTH

Oh he is. Very. He's a powerful man. And therefore a very vulnerable one. People who HAVE been bad tend to call his phone, so it's tapped, as is his office.  
(thinks)  
He works so hard.

\*

\*

SAM

Is he just really ... nice?

RUTH

He has a PhD in economics. He was an athlete at university but he hurt his knee playing tennis in Spain in '92. A ligament. Very painful. And he's a singer. I don't know why that should make a difference to me. I just ... really like singers.

SAM

You have been busy.

Ruth looks at Sam for a moment - there's the slight feeling from Sam's tone that suddenly puts Ruth on the defensive.

RUTH

Not as if I'm ... doing anything wrong. Really. Just looking at them.

(CONTINUED)

CONTINUED: (2)

SAM

Of course not. Not like you're taking them home at weekends.

She smiles. Ruth STRAINS to reciprocate. Finally:

RUTH

Please don't tell anyone.

SAM

Come on. I've been looking at the Brazilian Embassy personnel files for weeks.

RUTH

Why?

SAM

It's like a male model convention over there. Give us a butchers ...

Ruth pulls her file photo away.

RUTH

Get your own.

16

INT. THAMES HOUSE. THE GRID - DAY 2. 1030

16

Adam, Danny, Zoe. Adam hands Zoe a silver briefcase.

ZOE

I don't normally take paperwork.

ADAM

Photos. **Background. Pics of parents, his brother.** Reminders to him of what he's putting on the line by attempting to work with these people. Consider it ammunition.

(beat)

Enjoy the trip.

\*  
\*

17

INT. THAMES HOUSE. THE GRID. RUTH'S DESK - NIGHT 2. 1900

17

Ruth is still working. Sam passes with another admin clerk.

SAM

Getting the tube later?

RUTH

I've got some things to catch up on, actually ...

(CONTINUED)

CONTINUED:  
A knowing look from Sam.

SAM  
Okay. Have fun.

And she leaves. Ruth turns back to her screen.

18 **INT. DANNY AND ZOE'S FLAT - NIGHT 2. 2000**

18

Zoe has cooked Will supper. They sit and smile, leafing through PHOTOGRAPHS. Danny walks out of his bedroom and past the counter.

ZOE  
Where you off to?

DANNY  
The fridge. Is that okay?

ZOE  
You want to see some photos of the Manor House? We're thinking of having the reception there.

DANNY  
No more photos, thanks.

He moves to the fridge and removes a can of beer.

WILL  
Out anywhere exciting tonight?

DANNY  
Who knows. The world is my lobster.

Will looks at Zoe with a 'does he really hate me?' look. Zoe shakes her head. Danny walks back into his bedroom --

19 **INT. DANNY & ZOE'S FLAT. DANNY'S BEDROOM - SAME TIME**

19

Danny cracks open the beer and sits on the edge of the bed. LAUGHTER AND GIGGLES from the living room. Danny SLAMS the beer down on the bedside table. He doesn't pay attention as it FOAMS and "BOILS OVER"...

20 **EXT. THAMES HOUSE. ROOF - NIGHT 2. 2030**

20

A little windswept and secretive up here. Sam arrives. Both seem a little awkward. What the hell is this, an affair?

SAM  
I don't like this one bit.

HARRY  
Yes you do, and it's precisely the reason I asked you to look into Ruth for me.

(CONTINUED)

CONTINUED:

Harry retrieves a small hipflask from behind a small grey telecoms box. Offers it to Sam, who declines. He swigs.

HARRY (CONT'D)

For emergencies only.

(beat)

What did she tell you?

SAM

I caught up with her in the Registry. She's been reading Source Karl transcripts. I get the feeling she's been doing it for a while. I asked her about removing them from the building and she more or less confessed straight off the bat.

HARRY

You didn't confront her did you?

SAM

God no. I was playing around. She's not got a clue we're onto her.

HARRY

What's **your assessment?**

\*

SAM

She's obsessed with him, that's all. She reads them like it's the Archers or something. Always desperate for the next installment. I think she's really fallen for him.

HARRY

(**musings**)

**Oh, Ruth.**

\*

\*

Sam flashes him a subtle look. Is this true feeling from Harry? Harry rises above it.

HARRY (CONT'D)

Keep watch for now. Where is she tonight?

(CONTINUED)

CONTINUED: (2)

SAM  
Working late.  
(beat)  
She's a friend, Harry.

HARRY  
Friends help each other. So I  
understand.

SAM  
Are we ... you know ... ?

She means are we investigating her.

HARRY  
Loneliness is endemic in this job.  
And with that comes weakness.

SAM  
Well, I'm not planning on being  
lonely.

HARRY  
I'm sure you're not, Sam.

Her mobile goes - popular girl, social network, etc.

SAM  
Would it be alright if I ... ?

Harry nods. Please. Sam leaves. Harry left alone with the  
night and the whisky for company.

21

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

21

Ruth is wearing headphones. A screen on her computer says:  
"SOURCE KARL -- FEED -- LIVE". A man called JOHN is  
speaking, somewhere. This is SOURCE KARL.

JOHN'S VOICE  
I don't think I will, to be honest,  
I have a lot of things to catch up  
on tonight.

MALE VOICE (BILL)  
Burning the candle, John?

JOHN'S VOICE  
Candle melted long ago.  
(consults diary)  
See you for lunch tomorrow?

MALE VOICE (BILL)  
Julie's, one o'clock?

JOHN'S VOICE  
I'll be there. And awake.  
Cheerio, Bill.

(CONTINUED)

CONTINUED:

Ruth writes down the word "JULIE'S". Sighs and stares at her screen. She takes a good look around The Grid ... there is hardly anyone left we recognise. \*

22 INT. RUTH'S HOUSE - NIGHT 2. 0000

22

Ruth unlocks the door and enters, shutting the door, light shines from the kitchen.

The RADIO can be heard echoing through the house. It's the SHIPPING FORECAST. The first word she hears is:

SHIPPING FORECAST

*Forties ...*

Is the radio mocking her?

SHIPPING FORECAST (CONT'D)

*... Variable 4 or 5, rain, moderate or poor.*

There's no-one else here but the cat.

23 INT. ZOE AND DANNY'S FLAT - NIGHT 2. 0010

23

Zoe and Will by the light of the open fridge. They are drunkenly assembling a late night snack after a boozy evening. Streetlight shines from outside.

ZOE

He doesn't hate you, I promise, it's just his way ...

WILL

Come on, I'd hate me, coming in here, taking his friend away from him ...

ZOE

You're reading too much into it.

WILL

Well, could you bring it up with him, anyway? Subtly? While you're away? Please?

ZOE

(considers it)

I'll think about it. How's that.

(re: Will's sandwich -  
he's put ketchup on a  
plain sliced white)

You can't put ketchup on a piece of bread. \*

WILL

Who are you, the Prime Minister? \*

(CONTINUED)

CONTINUED:

He stares dumbly at her and eats it. She laughs, horrified.



CONTINUED: (2)

WILL (CONT'D)

I'll miss you.

ZOE

You too. Maybe. If you promise never to do that again.

WILL

So how do I know this is a legitimate work expedition? How do I know you're not heading off on a male stripper tour of Italy?

ZOE

Because I'm not a male stripper.

Will laughs.

24 INT. DANNY'S AND ZOE'S. DANNY'S BEDROOM - NIGHT 2. 0015 24

Danny lies awake. He can hear, vaguely, sounds of Will and Zoe's conversation. Zoe laughs warmly from through the wall. She sounds happier than we've ever heard her.

Danny stands there for a second, catching a glimpse of himself in the mirror again. The eyes. Torn. Finally returns to bed.

25 EXT. THAMES HOUSE - DAWN. DAY 3. 0600 25

Very early.

26 INT. THAMES HOUSE. THE GRID. RUTH'S DESK - DAY 3. 0800 26

Ruth already here as Adam enters.

ADAM

(looks at watch)

Last out, first in again?

RUTH

My name is Ruth Evershed and I'm a workaholic.

There's a jokiness here but it sounds a little false too. Adam ignores it and smiles along with her.

RUTH (CONT'D)

The last transmission from Newland's mobile phone was from a mast ten miles east of Manchester.

ADAM

What about Tweedledum and Tweedle ... dum? (sic)

He walks past her desk, she realises she still has a "KARL" manuscript sitting there.

(CONTINUED)

CONTINUED: She covers it with a holepunch in the nick of time. She glances at a GPS tracker on her screen, showing a map of the roads that lead to Harwich (the A12).

\*

RUTH  
Keeping pace.

26A EXT. HELICOPTER SURVEILLANCE OF CARS - DAY 3. 0801 26A \*

Split screen of Newland and Danny/Zoe in their cars. \*

27 INT. CAR - DAY 3. 0810 27

Danny and Zoe. Zoe driving. Silence. The car is full of crisps/chocolate/car food. Then ... \*

ZOE  
You're not talking to me.

DANNY  
Just then? No, I wasn't.  
(long beat)  
I wasn't then, either.

And silence descends once more. Danny clearly torn inside.

27A EXT. HELICOPTER SURVEILLANCE OF CARS - DAY 3. 0811 27A \*

Newland's car travels to Harwich, Danny and Zoe's car pulls into the Little Chef. \*

28 INT. LITTLE CHEF - DAY 3. 0830 28 \*

Zoe and Danny finish breakfast. Danny plays with his bread, mopping up grease. \*

ZOE  
You're going to get sick if you eat that. I promise you. \*

Danny pours ketchup on the bread pointedly. \*

DANNY  
"Who are you, the Prime Minister?" \*

Zoe not happy. \*

An argument framed by countryside ... \*

DANNY

I couldn't help overhearing you! I was trying to be funny ... \*

ZOE

You don't have to throw it back in my face, Danny ... \*

DANNY

Look. It was just a joke. Get over it. I'm trying to make this operation as fun as possible. \*

ZOE

Fun? This man's work could precipitate the kind of attack that would make 9/11 look like a walk in the park ... \*

DANNY

(deflecting his mood)

There's no reason to get us on that ferry. We could easily do the job when we get to Harwich. In fact it would be a hell of a lot easier. \*

ZOE

You reckon? \*

DANNY

I do reckon. There must be another reason. There always is. \*

ZOE

You're too paranoid. Adam's alright, you know. \*

DANNY

He is, but sometimes you have to be careful, Zoe. \*

(beat)

Sometimes you have to look out of yourself because the thing about good men is that some of them only look good on the surface. Because it helps to hide the bad. \*

Zoe - what?? \*

ZOE

What's that supposed to mean? \*

CONTINUED:

DANNY

It means. Good eggs. Sometimes  
only look good. To hide the fact  
that they're not. In that sense,  
they are too good to be true.

He's talking about Will here and she knows it.

DANNY (CONT'D)

Anyway. Not like you're going to  
marry him or anything.

ZOE

For God's sake, Danny, I know this  
is hard for you ... but ... it's  
not easy for me either. So please.  
Try and be nice.

DANNY

Okay, I'll try.

ZOE

(decides to pull rank)  
Because ... if this kind of  
attitude continues into the  
operation I am standing you down  
from it. Do you understand?

DANNY

Yes.  
(genuinely)  
Sorry.  
(annoyed again)  
Sarge.

Danny should really say something. He walks to the car,  
opens it up and removes a tube of Pringles.

30	<u>OMITTED - SCENE INCORPORATED INTO SCENE 29</u>	30	*
31	<u>OMITTED - SCENE INCORPORATED INTO SCENE 29</u>	31	*
31A	<u>EXT. HELICOPTER SURVEILLANCE CONTINUED - DAY 3. 1150</u> Newland's and Danny/Zoe's car as they travel to Harwich. Newland's car is seen passing the isolated car.	31A	* * *
31B	<u>INT. CAR - DAY 3. 1152</u> Danny offers Zoe a conciliatory pringle. She takes ten.	31B	* *

Danny emerges from the shop with several Ginsters or some horrific equivalent. \*

DANNY

Ah. Ms. Wilson. Can I interest you in a free Cornish Pasty?

Zoe looks at him, then realises what he's saying.

ZOE

You're going into legend.

DANNY

We both are.

ZOE

Not with that pasty we're not.

DANNY

(eats it)

They are, in fact, delicious.

He offers a bite to Zoe. She takes one -- he's right.

DANNY (CONT'D)

(looks at watch)

Come on, Ms. Wilson. If we're going to be a couple on board we may as well practice.

ZOE

(okay then)

Well, I'm fine, Simon. How are you?

DANNY

Not bad. How long have you been in the life assurance business again?

ZOE

Just about as long as you mate. Fifteen seconds and counting.

She takes a Cornish Pasty.

33      **CCTV: HELICOPTER SURVEILLANCE OF NEWLAND - DAY 3. 1204**      33

We follow a car from a helicopter. We see the roof of a GREEN JAGUAR as it powers along the motorway.

                                 ADAM  
                                  Target arrived Harwich 12.04.      \*

34      **CCTV CAMERA - DAY 3. 1230**      34      \*

                                 Surveillance of Newland continues (tbc)      \*

                                 ADAM  
                                  Should be entering your radar about now.

35      **EXT. HARWICH DOCKS - DAY 3. 1300**      35      \*

The GREEN JAGUAR boards a ferry. Again, we DO NOT YET SEE NEWLAND'S FACE.

36      **INT. THAMES HOUSE. THE GRID/EXT. FERRY - DAY 3. 1300**      36      \*

CLOSE ON: ADAM on the phone. Intercut with Zoe and Danny's car driving onto the ferry.      \*

                                 ADAM  
                                  Newland's in berth 8143. Be worth confirming the full passenger manifest with the captain. That'll avoid a spark if we go round knocking on his door from the get-go.      \*

                                 DANNY (V.O.)      \*

                                 Okedokee smokey.      \*

                                 (beat - to Zoe)      \*

                                 Have you eaten all the crisps?      \*

37      **EXT. STREET BY JULIE'S RESTAURANT - DAY 3. 1305**      37      \*

Lunchtime Holland Park workers. Ruth stands a little nervously by the entrance. Deep breath.      \*

38      **INT. JULIE'S RESTAURANT - DAY 3. 1306**      38      \*

Low-key, tasteful. Tables not too close together but not miles apart either. Ruth approaches a WAITER.

                                 WAITER  
                                  Do you have a reservation?

CONTINUED:

RUTH

Yes. For ...  
(suddenly embarrassed)  
... Smith.

WAITER

(reading booking)  
Just for ONE. No problem. This  
way.

RUTH

Why should it be?

WAITER

Sorry?

RUTH

Why should it be a problem?

WAITER

Um ... it isn't.

RUTH

But you just said it wouldn't be a  
problem. Is eating lunch on your  
own a problem?

WAITER

I certainly didn't mean any  
offence.  
(beat - customer service  
kicks in)  
I have a lovely table for you.  
Number seven, by the window ...

RUTH

I'd like the table I booked please.  
Table 14.

WAITER

Of course.

39

**INT. JULIE'S RESTAURANT. TABLE 14 - DAY 3. 1308**

39 \*

Ruth sits down on the comfortable seating along the wall.  
Dark tables have been laid with white linen. It's a crisp,  
intimate restaurant that feels airy.

A few moments later, the Maitre D' approaches with a MAN IN A  
SUIT, he's leading him to the table next to Ruth.

The MAN is the same man Ruth had a photo of - JOHN.

He sits down on the bench, the same way as Ruth.

Ruth stares straight ahead as he settles. Her eyes desperate  
to edge left and lay themselves on this man next to her.

(CONTINUED)



CONTINUED:

Her eyes finally stray to his impeccable shoes. His immaculately tailored trouser leg. His hands, idly playing with his empty glass.

John catches her eye as he looks for a waiter, his face is open, honest, kind. Handsome. Ruth looks away immediately. Heart pounding. She can't believe it.

She's about to say something when the waiter arrives again, offers her a basket of bread.

WAITER  
Something to drink?

Ruth's throat is dry from stress, she can hardly croak.

RUTH  
Water.  
(clears her throat)  
Sparkling, please. With some  
lemon.

Her waiter turns to her neighbour.

WAITER  
Something to drink, sir?

JOHN  
Sparkling water, with lemon,  
please.

Ruth gets a thrill. Waiter departs. These two are sort of dying to gaze at one another now. A mobile rings. John searches for it in his jacket pocket. His sleeve catches a KNIFE which goes flying onto the floor.

Ruth and John both reach down. Ruth realises, pulls back, too late, fingers touch ...

Electric.

RUTH  
Sorry ...

JOHN  
Sorry ...

Eyes meet, and retreat. Two shy people. Then ...

JOHN (CONT'D)  
What a clumsy oaf. Can't take me  
anywhere.

Ruth about to speak when the man's lunch appointment arrives. We might, if we were paying attention, recognise his voice as "BILL". If not, it doesn't matter.

(CONTINUED)

CONTINUED: (2)

BILL

Sorry John, bloody fire alarm. They wouldn't let us go without ticking us off a list.

JOHN

No problem.

And that's that. But somehow, for Ruth, this is a triumph. Catching her ear.

BILL

So, I've put you down for the scratch Requiem tonight.

JOHN

No you haven't.

BILL

Actually, John, I have. Louise and I have decided you're working too hard and a spot of pro-am Mozart is just the sort of thing to take your mind off. Usual story, turn up, sing some Mozart, drink some wine.

JOHN

When and where?  
(reads)  
St. Martins, very nice.

BILL

We went last year and had a blast. There's hardly any rehearsal. Turn up and belt out. Go on. Say yes.

Bill hands over a SCORE. Wolfgang Amadeus' best. Ruth is silently willing Bill to say yes. Come on, say yes.

JOHN

Alright then. I can always do with a good scratch. Particularly where Wolfgang's concerned.

BILL

Excellent.

Ruth is equally thrilled. Handsome and a singer ...

40 **EXT. FERRY TERMINAL - DAY 3. 1400** 40

The ferry is being filled with cars and people.

41 **INT/EXT. FERRY - DAY 3. 1400** 41 \*

Zoe takes a final breath of fresh air and follows Danny inside. The decor is sterile but functional. Low ceilings. Nasty carpet. \*

A pair of GUCCI LOAFERS reveal unattractive trousers and finally the ill-fitting suit and face of DR. ERIC NEWLAND.

He walks down a hall. Danny and Zoe appear from the CARPARK ACCESS DOOR moments later. \*

They note Newland's back. Zoe looks at her ticket: "STANDARD BERTHS" \*

Zoe walks off in the opposite direction to Newland. \*

ZOE  
Standard berths this way. \*

DANNY  
We're not in the Commodore Suites then?

ZOE  
No they're twice as expensive and all you get is some flowers and an individually wrapped chocolate. \*

DANNY  
I like chocolate. \*

ZOE  
Think of all that taxpayers' money we're saving. \*

They pass a HEAVY-SET MAN. Danny doesn't like the look of him at ALL. He glances back as they pass, paranoid.

42

INT. DANNY AND ZOE'S CABIN - DAY 3. 1420

42

This is a shitty, cramped berth with two fold-down beds. Danny and Zoe enter. Zoe puts the briefcase down. Danny stands and stares.

DANNY  
It's like the Hindenberg but without the frills. You should come here on your honeymoon.

Danny grabs the Welcome Pack - map and layout.

DANNY (CONT'D)  
(reading)  
Newland's berth is on the other side of the ship from us. On the port, starboard, the other side, anyway.

ZOE  
If we moved in next door it might be a little obvious.

Zoe looks suddenly queasy.

CONTINUED:

DANNY

What's wrong?

ZOE

I dunno. Those crisps maybe.

DANNY

Yeah, and the chocolates. Or that  
breakfast. Or those pasties too if  
I'm not mistaken.

(reading again)

Oh, you're in luck, the Rhombus  
Cafeteria serves prawn cocktail.

\*  
\*  
  
\*  
\*

Zoe runs to the bathroom and slams the door.

43 INT. THAMES HOUSE. THE GRID - DAY 3. 1430

43

Ruth back at her desk. A smile on her face. Which suddenly becomes a frown as she receives something on her monitor.

Adam passes. Catches Ruth's eye.

RUTH

Um ... Adam?

She beckons him subtly towards her: indicating her monitor.

44 INT. THAMES HOUSE. HARRY'S OFFICE - DAY 3. 1435

44

Harry, Adam & Ruth.

ADAM

Why didn't we know this before?

RUTH

GCHQ had some problems looking into  
the accounts. There were quite a  
few.

HARRY

So money transfer is already  
occurring.

RUTH

Yes.

HARRY

We know this?

RUTH

I mean ...

(a mistake)

Perhaps. Is what I meant to say.  
Not yes.

HARRY

A big difference.

(CONTINUED)

CONTINUED:

RUTH

(digs herself out of it)  
All we know at the moment is the extent of the financial content of his secure emails. Luckily the North Korean fixer's side aren't that great at encryption.

ADAM

If he's been paid then he's not going to negotiate any more. Is he? He's going to DO THE BLOODY WORK.

HARRY

You're jumping ahead. Lets just confirm it.

(to Ruth)

You're working on the bank accounts?

Ruth nods.

HARRY (CONT'D)

Is that a yes or a perhaps?

RUTH

It's a yes.

45 INT. FERRY. CHEMIST'S - DAY 3. 1440

45

Danny at the till. (This could be a supermarket/shop)

DANNY

Do you have anything that could settle my friend's stomach?

The assistant turns to search, Danny turns to see Newland himself standing next to him. Newland helpfully picks up a packet of stomach settlers from the counter and offers them to Danny.

NEWLAND

These should do the trick.

Danny hesitates. Smiles. Then takes them - thanks.

It's horribly awkward. The assistant returns. Danny pays. And goes. Breathing in deeply.

46 INT. THAMES HOUSE. THE GRID - DAY 3. 1445

46

Ruth sits as Sam arrives.

SAM

Can I help?

(CONTINUED)

CONTINUED:

RUTH

Can you make sure I'm paged if any  
GCHQ communications come in with  
this reference please?

She shows Sam the papers.

SAM

Sure. How was ... your lunch?

Ruth has to tell someone.

RUTH

My lunch? What lunch?

SAM

The lunch you ate. You missed a  
good lasagne.

Ruth blushes. Totally useless.

RUTH

Sam. Can you keep something to  
yourself?

(Sam nods)

I had lunch with HIM.

SAM

WHAT?

RUTH

Not that he knew.

SAM

He didn't know he was having lunch?

RUTH

He didn't know he was having lunch  
with ME.

SAM

And ... ?

RUTH

Unfeasibly handsome.

SAM

So what's the next step?

RUTH

Why is there a next step?

SAM

Why ISN'T there?

Malcolm arrives, sweaty.

(CONTINUED)

CONTINUED: (2)

MALCOLM  
Newland's bank accounts.

RUTH  
What about them?

Malcolm simply hands her the file in his hand.

47

INT. THAMES HOUSE. MEETING ROOM - DAY 3. 1450

47

Harry, Adam & Ruth.

RUTH  
Newland's UK accounts have zeroed.  
Everything's headed for  
Switzerland.

HARRY  
Are these the actions of a man who  
intends on returning to this  
country?

RUTH  
Perhaps a visit to his flat?

ADAM  
I can get a team there in half an  
hour.

Harry nods. Adam makes a quick call.

ADAM (CONT'D)  
Can you conference up Section G  
please?

HARRY  
He's going to do it.

RUTH  
We thought this meeting was just to  
be about paying for more research.

Harry nods.

RUTH (CONT'D)  
But from the looks of these amounts  
of money ... one would have to  
assume ... the plague research is  
completed.

Harry looks at Adam as waits on the phone - from Harry's face  
it's clear. He's in accord with Adam now.

\*  
\*

(CONTINUED)

CONTINUED:

HARRY

We need an upstairs opinion.

Harry picks up the phone.

48 **EXT. HARWICH - DAY 3. 1500** 48 \*

The ferry churns water and departs.

49 **EXT. FERRY. DECK - DAY 3. 1500** 49

Danny watches the **coast** disappear. Zoe holding onto the rails. \*

ZOE

Fresh air.

DANNY

It helps.

ZOE

Not really.

The Heavy-Set Man is visible on the far side of the deck.

DANNY

Two o'clock. Grizzly bear. What do you reckon?

ZOE

Oil worker. Ballet dancer. One of the two.

DANNY

I don't know. I don't like the look of him.

ZOE

In your present mood, Danny, that applies to the entire population of the world.

Danny looks at her, if only she knew. Zoe's phone goes. Clearly not in the best of health, she answers.

ZOE (CONT'D)

Yep.

ADAM

Do me a favour. Check on Newland's car in the hold.

50 **INT. THAMES HOUSE. THE GRID - DAY 3. 1600** 50

Activity buzzing here now. Harry walking through - very, very subtly, Sam joins him for a second of download as they breeze past Ruth's earshot.

(CONTINUED)



CONTINUED:

SAM

She had lunch with him, seems very happy.

HARRY

We like happy.

SAM

Do you think I should encourage her? I mean, we might get a better idea of her long term motives.

HARRY

Why not? We're only adding to the happiness in the world.

50A INT. CAR AREA - DAY 3. 1630 50A \*

Zoe and Danny pass casually by the cars, until they spot the one driven by Newland. They peer in. It's FULL of belongings. \*

51 INT. NEWLAND'S FLAT - DAY 3. 1635 51 \*

Two BURGLARS quietly enter through the front door, a lock picked in 10 seconds flat.

PULLING BACK WE SEE: A totally empty space.

52 OMITTED - NOW SCENE 50A 52 \*

53 INT. THAMES HOUSE. HARRY'S OFFICE - DAY 3. 1640 53

Harry stern. Adam senses the answer to the silent question.

HARRY

(reads a fax)

"In the light of new developments we would prefer it if this individual was no longer a problem." The DG's recommendation memos have started sounding like Papal Bulls. I wouldn't mind a little clarification on this.

A look between Adam and Harry. Harry sighs the sigh of the old warrior, forced once again into the grotty underbelly of his job. Adam too knows the score. The mood darkens considerably. Adam gets a page. Reads it.

ADAM

Seems clear to me.

HARRY

All the same. It's better if I hear it from the horse's mouth.

CONTINUED:

ADAM

Newland's flat is empty. Zoe and  
Danny had a look in his car.

( MORE )

( CONTINUED )

CONTINUED: It's like the turtle with his house  
(2) on his back. He's shipping out.

Harry nods. Of course it is.

ADAM (CONT'D)  
When are you going over?

HARRY  
Rose tells me the DG has a 'window'  
and would like me to climb through  
it.

And Harry leaves.

54

INT. THAMES HOUSE. THE GRID - DAY 3. 1645

54

Sam delivers a file to Ruth. She opens it, it's a libretto  
for Mozart's Requiem.

RUTH  
Oh ... no ...

SAM  
Yes!

RUTH  
No, this isn't what I had in mind,  
really ...

SAM  
What DID you have in mind?

RUTH  
Just ... to see him.

SAM  
Is he or is he not exactly the sort  
of person you've been waiting for?

RUTH  
(her whole life ...)  
He is. But ...

Harry did say encourage her ...

SAM  
No buts. When someone  
extraordinary comes along, however  
that is, you have to go for it.

RUTH  
I'm scared.

SAM  
Scared. Some people are scared of  
going outside their flat.

(CONTINUED)

CONTINUED:

RUTH

I know.

SAM

Other people only get the fear when the Great White Shark that's attacking them has a spider on its nose.

Ruth looks strangely at Sam.

SAM (CONT'D)

My point is. We've all got things we're scared about. But doing them is what makes us feel alive. When was the last time you really felt alive like this?

RUTH

I can't remember.

SAM

So come on. Go to this thing. Enjoy it. Ask him out.

RUTH

How?

SAM

Just ... ask.

RUTH

Hi, I've been listening to your phone conversations for twelve weeks ...

SAM

Not that bit. Obviously.

Malcolm walks past. Sees the Requiem libretto. He starts humming it, almost unconsciously, like he can't help it.

SAM (CONT'D)

(glances at Malcolm and thinks)

You need a wing man.

RUTH

You'll come?

SAM

I can't sing to save my life. But ...

Sam looks up at Malcolm still humming and looks at Ruth.

55 OMITTED 55 \*

56 EXT. LONDON - DAY 3. 1715 56 \*

We see Harry walking away from an unknown man with his back turned (the DG) - Harry on the mobile. \*

HARRY  
Set up the conference room. \*

ADAM (V.O.)  
What did he say? \*

HARRY  
That is was the nature of plausible deniability to be fluid. That the only way to make these kind of decisions was not to make them. \*

ADAM (V.O.)  
... So what aren't we doing? \*

HARRY  
You were right to plan ahead. \*

57 OMITTED - DIALOGUE INCORPORATED INTO SCENE 56 57 \*

58 INT. DANNY & ZOE'S CABIN - DAY 3. 1740 58

Zoe on the phone. She's holding her head.

ZOE  
Say that again.

ADAM (V.O.)  
The operation has changed.

ZOE  
In what way?

INTERCUT WITH ADAM ON SPEAKERPHONE IN MEETING ROOM:

ADAM  
We know Newland intends to deliver.  
On this trip.

ZOE  
Okay. So we bring him in.

ADAM  
Do you have a GPS?

ZOE  
No. I think Danny does.

Danny arrives.

ZOE (CONT'D)  
You got a GPS on you?

DANNY  
On my bod no. In my bag yes.

(CONTINUED)

CONTINUED:

He fishes around for one in his bag. Retrieves it.

ZOE

We've got one. Adam ...

ADAM

What's your position?

ZOE

What is this about exactly?

DANNY

57 degrees north, 2 degrees east.

ZOE

You get that?

ADAM

Okay. You're in international waters.

ZOE

Yeah, so? We're not trawling for haddock. What's going on, Adam?

ADAM

I want you to know. This is a Papal Bull. This is a decision made at the very top. And one that will not go any further than you or me.

ZOE

You're really going to have to start giving me specifics, Adam. Please.

ADAM

The case I gave you. Open it.

Zoe is on the point of demanding some facts. But swallows her dissent and points for Danny's benefit.

ZOE

Can you bring that here a sec?  
Open it up.  
(to Adam)  
Now what?

ADAM

False bottom. Take it out.

Zoe's face falls as she reaches out and removes the FALSE BOTTOM. Danny equally disturbed sees, underneath an expanse of BLACK FOAM.

ZOE

There's foam underneath, Adam.

(CONTINUED)

CONTINUED: (2)

ADAM  
Lift the foam.

ZOE  
Not before you tell me what the  
hell this is.

ADAM  
Lift the foam, please.

ZOE  
Harry are you on the line?

HARRY  
Do as he says, Zoe.

Zoe lifts the foam. To reveal a SYRINGE, various PHIALS OF LIQUID ... all sinister paraphernalia of an assassin.

Zoe, increasingly sick, and increasingly angry.

ZOE  
Do you have any idea what you're  
asking of us?

ADAM  
I appreciate how angry you must  
feel.

59

INT. THAMES HOUSE. MEETING ROOM - DAY 3. 1750

59

Harry and Adam stand over the speaker.

ZOE (V.O.)  
You planned this.

HARRY  
Zoe, you have my word. The case  
was a precaution for extreme  
circumstance. Which is where we  
now reside. The decision has been  
made. We have to act.

ZOE (V.O.)  
How can this be sanctioned?

ADAM  
Newland is involved in the sale of  
weapons of mass destruction. In  
the light of this he has been  
classified as a combatant. And as  
a combatant, threatening UK  
interests, we are within our rights  
to take whatever actions we deem  
necessary ...

(CONTINUED)



CONTINUED:

ZOE (V.O.)

Say it. At least have the guts to say it.

HARRY

We are within our rights to kill him.

ZOE (V.O.)

We're nowhere near our rights.

INTERCUT CONVERSATION:

HARRY

We have come to realise that we are living in a far more dangerous world, Zoe. You may have noticed this yourself.

ZOE

It's still not in our policy to do something like that ...

Zoe sits down. Rubs her head. She's not looking well.

HARRY

Deadly force is authorized under extreme circumstances. This is one of them.

ZOE

One minute we're going to talk to him, next we're going to kill him--  
?

She's definitely looking GREEN.

HARRY

We did not anticipate the depth and progress of his actions.

ZOE

(suddenly)  
I feel sick.

ADAM

I know this is a shock --

ZOE

No, I mean I really feel sick. I need some air.

She leaves Danny in the cabin.

The ferry powers on. Oil platform on the horizon.

61 INT. THAMES HOUSE. HARRY'S OFFICE - DAY 3. 1900 61

Adam shakes his head at Harry.

ADAM

Danny, will you just get Zoe back  
on for a second?

62 INT. FERRY. DECK - DAY 3. 1910 62 \*

Danny finds Zoe in a quiet part of the deck of the boat. He hands her the phone. She looks at Danny, sighs and takes the phone from him.

ZOE

This is confirmed?

INTERCUT CONVERSATION:

ADAM

(beat)

This is confirmed.

ZOE

You paused.

ADAM

Zoe. We're sure. And your  
position is clear I'm afraid. The  
task now falls to the senior  
officer present. You.

ZOE

This is not self defence training.  
This is not protection. This is  
clinical wet work, Adam. This is  
assassination.

ADAM

You both have medical training.  
You can use a syringe. And I know  
you use a firearm.

ZOE

I don't know.

ADAM

I appreciate your feelings on this,  
don't get me wrong ...

ZOE

I really don't know. I feel  
terrible. I've never been seasick  
like this before. Oh God.

Danny glares at her.

(CONTINUED)

CONTINUED:

ADAM

Put Danny on for a second.

Zoe hands the phone to Danny.

ZOE

Going to be sick again.

She disappears. Danny cuts in before Adam can speak.

DANNY

Get someone to Kristiansand.  
Someone from Special Forces  
increment can follow him and take  
them both out. Newland AND the  
courier.

ADAM

This is going to be hard enough as  
it is without proceeding on foreign  
soil.

DANNY

You have to appreciate that what  
you're asking is ... more than  
we've ever been asked.

ADAM

(beat)

Are you a team player, Danny?

DANNY

I don't understand.

ADAM

Are you 'on the team'? Are you in  
favour of preventing the kind of  
mayhem Newland's knowledge would  
precipitate?

DANNY

Of course I am.

ADAM

Is Zoe really that unwell?

DANNY

She's not looking great.

ADAM

Then I'm sorry to have to say it  
like this. But we have no option.

DANNY

Zoe and I have no option.

(CONTINUED)

CONTINUED: (2)

ADAM

If we're a team, Danny, the two things are the same.

(beat)

I need you to do this.

DANNY

Give me a minute.

Zoe returns as Danny hangs up on Adam. More troubled than we've ever seen him.

DANNY (CONT'D)

You're not doing it. I am.

ZOE

I'll be fine. I will be. I'm alright if I see the horizon.

DANNY

If anyone's doing this, it's me.

You lie down, alright?

(deep breath)

I'm going for a walk.

Zoe's phone rings immediately. She waits until Danny's left before answering it - a look between them as he closes the door. Zoe answers.

ZOE

He's gone. Ring him on his mobile.

INTERCUT CONVERSATION:

ADAM

No. Give him five minutes. Then get him back. I want you there when I'm talking to him.

ZOE

I can do it. I can.

ADAM

He said you're unwell.

ZOE

I am. But I can do it.

ADAM

No, Danny is. That's my decision. So get him back. Stick with him.

ZOE

Why?

ADAM

Pressure, Zoe. Why else?

(CONTINUED)

CONTINUED: (3)  
She hangs her head.

63 MONTAGE - SICK IN HEART AND GUT - DAY INTO NIGHT 3. 1930 63 \*

A series of shots showing:

- Danny in turmoil on the deck, *wandering - aimless, at sunset in the bar.* \*

- Zoe in turmoil in the cabin \*

64 INT. THAMES HOUSE. THE GRID - NIGHT 3. 1945 64

Ruth, Sam and Malcolm.

RUTH  
I can't do it.

SAM  
Of course you can. Malcolm, tell her.

MALCOLM  
I can be your brother. Giles. I knew about the concert and invited you along. You can hold on to my coat tails. You won't have to raise a finger.

Ruth is quite moved by Malcolm's chivalry.

SAM  
When is it, *nine* o'clock? Plenty of time to make up your mind. \*

65 INT. DANNY AND ZOE'S CABIN - NIGHT 3. 1950 65

Danny sits in a corner, on the phone. Zoe lies on her bed.

INTERCUT CONVERSATION:

DANNY  
Do you remember Mary Kane? Pro life terrorist.

ADAM  
I do.

DANNY  
I listened to the interrogation tapes. Tom made them. He said something that's always stayed with me. He said, "murder in the name of life is just about the stupidest thing I've ever come across."

CONTINUED:

ADAM

That's nothing to do with what our  
needs are here.

(CONTINUED)

CONTINUED: (2)

DANNY

Isn't it? The taking of human life. 'Thou shalt not kill.' Seems pretty immediate to me. I've never had a problem before. I really haven't. Not if I'm around it or involved in targeting it.

(beat)

It's different if you pull the trigger.

ADAM

You and I both know that's true. Of course. But at least you've got experience in this Danny. At least this won't be your first time.

The truth hitting Danny a bit now ... his stories coming back to haunt him.

DANNY

If Gavriilo Prinzip could have seen what shooting Archduke Franz Ferdinand would do to the world ... the Trenches ... the Somme ... you wonder whether he would have gone through with it.

ADAM

You have to focus on what would happen if you let this man live.

DANNY

What would happen?

ADAM

The North Koreans would possess the means to inflict large-scale casualties and mayhem on any country within missile range.

DANNY

We can talk him out of it.

ADAM

I didn't tell you this before. But we've gone down that road with him. Many times.

Big news for Danny.

DANNY

Maybe it would have been a good idea. To tell **us**.

\*

ADAM

We tell you when you need to know.

(CONTINUED)

CONTINUED: (3)

Silence for a moment. We - with Adam - might think Danny's about to chuck it all in. Finally, soft:

DANNY

So we go again.

ADAM

He's made it clear where his position is. We have no choice but to act.

DANNY

If it's not Newland, it'll be someone else.

ADAM

Maybe. But we're concerned with him. Our focus is HIM. Your focus needs to be HIM. NOW.

Danny goes quiet.

ADAM (CONT'D)

Danny?

DANNY

Give me a minute.

And he leaves the phone, still connected, on the bed. Walks over to the bathroom and kicks the shit out of the door.

Danny strides back over, picks up the phone.

DANNY (CONT'D)

What do I have to do?

ADAM

We know he's ~~diabetic~~ diabetic. (MORE)

DANNY

Yes.

ADAM

So I'll walk you through it.

66

INT. FERRY - NIGHT 3. CONTINUOUS

66

We hear Adam's narration as Danny walks through the steps that will lead to him taking the life of another person. NB: This is a FLASH FORWARD - Danny's PROJECTION of what will happen.

ADAM (V.O.)

The important thing is to make sure he gets to bed. Spike his drink, bribe the bloke behind the bar, do what you have to do.

(CONTINUED)



CONTINUED: ADAM (CONT'D)  
The drugs are long lasting and mild  
so he'll have plenty of time to get  
himself to bed.

BRIEF MONTAGE:

Images of Newland's drink being spiked; his glass being  
switched; his lips meeting the glass etc.

\*  
\*  
\*

DANNY'S POV:

As he approaches the door ...

ADAM (V.O.) (CONT'D)  
Soon as he's under, asleep,  
unconscious, get on with it. Don't  
give yourself any time to get  
anxious. Wear the gloves. Pick  
the lock.

We see Danny's hands pick the lock, push open the door ...  
shutting it behind ... in the darkness ... roving ...

ADAM (V.O.) (CONT'D)  
Make yourself at home.

Danny's POV located a figure under the bed.

ADAM (V.O.) (CONT'D)  
You want the ankle. Prime the  
syringe before you go in.

Danny's hands pull back the sheet - the ankle is BLACK.

ADAM (CONT'D)  
Swab. Needle in the vein. Softly  
press the plunger. The full  
contents. And gone. Job done.

Danny's POV sees the figure in bed. It's HIM.

67 INT. DANNY AND ZOE'S CABIN - NIGHT 3. 2000 67

Danny sits sweating on his own, ending the call. He pulls  
his knees up to his chest, stress stress stress.

68 INT. THAMES HOUSE. THE GRID - NIGHT 3. 2000 68

Ruth packing up to go home.

SAM  
You okay?

RUTH  
What do you think?

Sam smiles sympathetically - come on.

INT. DANNY AND ZOE'S CABIN - NIGHT 2. 2005

Zoe stares at the ceiling as Danny checks the equipment. In a thematic echo with Ruth.

CONTINUED:

ZOE

You okay?

DANNY

What do you think?

Silence.

70      EXT. ST. MARTIN'S IN THE FIELD - NIGHT 3. 2030      70

A sign says "TONIGHT - MOZART REQUIEM "BY SCRATCH"! ALL WELCOME". Inside the open doors, we see chairs being set up.

71      INT. RUTH'S HOUSE - NIGHT 3. 2032      71

Sam is here with Ruth. Ruth comes out in a gorgeous and flattering outfit. She looks beautiful.

\*  
\*

RUTH

What do I say?

SAM

To who?

RUTH

Him.

SAM

Ruth, you've been on a date before, haven't you?

Ruth nods. But Sam holds her eye. Until, finally:

RUTH

Not for a long time. Not like this.

SAM

(melting)

Ruth...

Ruth disappears back upstairs. Sam follows.

72      INT. DANNY AND ZOE'S CABIN - NIGHT 3. 2035      72

Zoe sits up and sees Danny. He's just staring at the corner of the table. Caught up in thought.

ZOE

I've defended myself and others, Danny. I shot a man but it was self defence. I've not sought out a human being and killed them in cold blood. I don't think I could.

A long, long silence. Finally.

(CONTINUED)

CONTINUED:

DANNY

I've never done it before.

Zoe sits up, head hurting, winces.

ZOE

Say again.

DANNY

I've never killed anyone. Before.

Zoe eyes him with no small amount of pity. She knows. Danny waits for the rebuff. But it doesn't come.

ZOE

Of course you have.

DANNY

No, Zoe ... I haven't.

ZOE

Yes. We both have. You've killed more than you know. You're in this job. You do this work. You may not have had your finger on the trigger, you may not have even been in the chain of decisions that led to it. Jesus, Danny, you and I have killed people and there's no escaping it.

DANNY

We're never this close to pulling the trigger.

ZOE

Well we should be prepared to do it. If we believe the end justifies the means.

DANNY

But the means, Zoe ... God ...

Considers. Her eyes full of feeling and care for Danny:

ZOE

I'm always putting you through hell.

DANNY

No. No, Zoe.

ZOE

If I could ...

DANNY

You would. I know.

(CONTINUED)

CONTINUED: (2)  
She hugs him. Danny does not embrace her back. Already,  
he's thinking about what he has to do.

DANNY (CONT'D)  
Get some rest.

73 INT. FERRY. BAR - NIGHT 3. 2040 73

Danny sits in the corner of another 'cafe', where he can see  
NEWLAND, sitting at the bar, sinking whisky.

TIME-LAPSE unfurls - people gradually leave ... until they're  
left alone. \*

74 INT. RUTH'S HOUSE. LIVING ROOM - NIGHT 3. 2045 74

Sam sits with Ruth.

RUTH  
I'm just scared, that's all. About  
what to say. About what could  
happen if I get found out. I could  
lose my job. I could get arrested  
and thrown in prison. I could go  
to Camp X-Ray, you know, I ...

SAM  
Ruth?

Ruth looks up at Sam.

SAM (CONT'D)  
Shut up.

RUTH  
Sam, I need some tips, please, just  
anything.

SAM  
Anything?  
(thinks)  
Just play dumb, look impressed and  
ask a lot of questions. Guys love  
that. Okay, here comes camouflage.

Sam opens up a case of makeup. It should feel like it could  
be Danny's preparations for the Big Job, or any spy's prep  
for that matter. Lipstick clicked. Compacts snapped shut.  
Tools of the trade, as it were.

75 INT. RUTH'S HOUSE. LIVING ROOM - NIGHT 3. 2050 75

Ruth stands in front of Sam. She looks great. Sam gives her  
the thumbs up.

SAM  
(role playing)  
So how'd you hear about tonight?

(CONTINUED)

CONTINUED:

RUTH  
(role playing)  
Oh, my brother Giles dragged me  
along.  
(beat)  
Where is Giles?

Doorbell goes. Outside the window, Malcolm can be seen in  
pinstripe suit. Looking very dapper.

76

INT. FERRY. BAR - NIGHT 3. 2055

76

Danny and Newland at the bar. Danny handling both their  
drinks.

CLOSE ON HIS HANDS: As he drops a small tablet into  
Newland's drink. It instantly dissolves.

BACK TO SCENE

Danny **smiles**. Raises his glass to Newland.

\*

NEWLAND  
("slange va")  
Slainte mhath.  
(beat)  
Good health. Well, what would you  
care about that, being in life  
assurance!

Danny smiles, drinks his whisky down in one. Newland is  
about to put his to his lips when he sees Danny's progress,  
turns to the bartender.

NEWLAND (CONT'D)  
One more for my friend here. He's  
on a road to oblivion, I think.

He slaps Danny mate-ily on the shoulder. Danny flinches.

DANNY  
Aren't we all.

NEWLAND  
That's your company talking.

DANNY  
We trade in fear, I know. What can  
you do.

(CONTINUED)

CONTINUED:  
And Newland finally drinks. Yawns.

NEWLAND

It's why we reproduce, I suppose.  
Human beings. Animals that we are.  
We need to further ourselves. We  
can't stand the idea that some day  
we won't be here any more. You  
should do a roaring trade on this  
tub. Everyone'll be thinking about  
topping themselves before too long.

Another yawn. Danny watches him down his drink.

77

**EXT. TRAFALGAR SQUARE - NIGHT 3. 2100**

77 \*

Ruth, Malcolm. Watching the London night unfold. Ruth  
clearly nervous as hell. Malcolm, sensing this, pats her  
hand.

MALCOLM

Don't worry sis. You look lovely.

Ruth is having trouble believing she's really going through  
with this.

RUTH

This is stupid. Stupid, stupid ...

MALCOLM

Right now, Susan, all we're going  
to do is do some singing.

Ruth nods. Maybe it's okay.

RUTH

Singing. Yes.  
(beat)  
Thank you. Giles.

78

**INT. OUTSIDE COMMODORE SUITE - NIGHT 3. 2105**

78 \*

Newland fumbles with his **swipe card** key, clearly exhausted.  
Enters and slams the door behind him.

PULLING BACK: In the shadows, there's Danny. Watching. A  
bead of sweat on his brow forming.

79

**INT. DANNY AND ZOE'S CABIN - NIGHT 3. 2110**

79

Danny sits on the bed. Staring at the briefcase of death in  
front of him.

Zoe lies on the other bed, seemingly asleep.

He's very much alone now. He opens the briefcase.

A beat.

(CONTINUED)

CONTINUED:  
He slams it shut.

80

INT. THAMES HOUSE. MEETING ROOM - NIGHT 3. 2115

80

Adam is on the phone. Soft, hypnotically reassuring Adam.

ADAM

Listen to me. Listen to me.

DANNY'S (V.O.)

You have to understand what this means.

ADAM

I do, Danny.

DANNY (V.O.)

YOU DON'T. You're a veteran at this.

ADAM

Danny. Just listen to my voice for a second. I was asked to do exactly the same as you on October 4th, 1995. At eight in the evening. Where were you then?

DANNY (V.O.)

I was ... I don't have a clue. What day of the week was it?

ADAM

Wednesday.

DANNY (V.O.)

Wednesday ... I was probably training ... ~~(MORE)~~ <sup>five</sup> a side ...

ADAM

(interrupting)

Okay. You were playing football. And I was having a similar conversation to the one we're having now. And the man talking to me was telling me what it's like to move to a point in your life where you've killed a man. Do you want to hear what he said to me?

DANNY (V.O.)

Okay.

ADAM

He said if you think you're capable of it, if you can even comprehend it, then you'll be alright.

(CONTINUED)



CONTINUED: ADAM (CONT'D)  
It sounds to me, Danny, that you can comprehend what's at stake here if we do nothing.

DANNY (V.O.)  
If we do nothing he delivers.

ADAM  
And the consequences are unknown, correct?

DANNY (V.O.)  
Correct.

ADAM  
We stop him, like this, right now, we know for certain we are safer. We are ensuring the safety of a very large number of people. The only person we should be worried about is Danny Hunter. Okay?

DANNY (V.O.)  
Me?

ADAM  
You should think about you, that's absolutely right.

DANNY (V.O.)  
What about me?

INTERCUT WITH DANNY:

ADAM  
Inside you, things'll happen. It only really kicks in when you get home. First, your legs. They just go out from under you. Then you puke. Then you cry like a baby. And after all that, what I finally realised was, if I could look myself in the eyes. In the mirror. If I could do that, afterward ... then I'd be okay. If you can do that, I said to myself chances are you'll be alright. So I had a little puke, had a little cry, looked at my reflection and ...

(beat)  
Well. Here I am.  
(beat)  
Does that help, Danny? Please speak to me.

DANNY  
Yes. Sort of.

(CONTINUED)

CONTINUED: (2)

ADAM

Sort of?

DANNY

Yes. It does. Help.

(then)

Tell me what to do again.

ADAM

You know what to do.

DANNY

Tell me again. Please.

ADAM

You are going to administer an  
overdose of insulin to his ankle.  
He won't feel a thing.

Danny is silent.

DANNY

I've never killed. Before.

ADAM

I know. It's okay.

Again the silence.

DANNY

You know?

ADAM

Of course I know, Danny. Are we  
okay?

DANNY

I have to go now.

Danny hangs up. Turns to the case once again.

And begins preparing the syringe.

81 **INT. ST. MARTIN'S CRYPT - NIGHT 3. 2120**

81 \*

Ruth and Malcolm enter the atmospheric candlelit hall. They are shown to their respective spots by an usher. "Singers? this way..." Malcolm gives Ruth a supportive look as they walk towards the choir.

82 **INT. OUTSIDE DANNY AND ZOE'S CABIN - NIGHT 3. 2125**

82

Danny opens the door a crack. Looks out to the corridor. Seems normal enough. In his hand, a jacket.

Steps out. Shuts the door behind him. Sounds from somewhere filter in. A conversation.

(CONTINUED)

CONTINUED:

He rounds a corner, almost bumps into a STEWARD. Danny sweating. The steward apologizes, moves off.

As he does, we begin to hear the haunting first orchestral bars of Mozart's Requiem ...

83 INT. ST. MARTIN'S CRYPT - NIGHT 3. 2130 83 \*

Candlelight flickers. The choir collected in front of an organ. Ruth is here in the sopranos. She can see across to JOHN, in the baritones. Malcolm in the tenors. A good crowd is also watching. Organ building ... \*

84 INT. FERRY. CORRIDOR - NIGHT 3. CONTINUOUS 84

We mix the soundtrack across to Danny as the choral parts come in. Heart pounding as he follows another corridor to the right. We follow him.

Now utterly in the moment, his every movement precise and controlled.

People look at him. Children, up late. Drunken businessmen.

Danny keeps his eyes to the ground.

DANNY'S POV: It's like Adam's walkthrough. The carpet ahead of him. A walk of shame? A dead man walking?

The door ahead - Newland's cabin. Approaching slowly. Mercilessly.

Four doors to go. Three ...

THE DOOR OPENS

Danny swivels around, nonchalantly walking back the way he came, hoping to God and Country that Newland hasn't seen him.

BEHIND DANNY: We can see Newland head off in the opposite direction, still dressed.

Danny of course cannot see what he's doing and is sweating.

Newland goes to the bar and retrieves a couple of bottles of Perrier. Yawning, clearly bleary ... Danny hears the clink of the bottles and he's relieved. \*

Makes the corner and waits.

WE STAY WITH DANNY - NOW UNABLE TO SEE NEWLAND

CONTINUED:

An spat starts up between a drunken couple. It's hardly the most compelling high point of human evolution and culture. One storms into a cabin, slamming the door in the other's face.

\*  
\*  
\*  
\*

Danny examines his watch. Calculating in his head, he turns and heads away from Newland's berth, back towards the cabin.

A SERIES OF SHOTS - DANNY IN HIS CABIN

Pacing, sweating, looking at his watch ...

85 **INT. ST. MARTIN'S CRYPT - NIGHT 3. CONTINUOUS** 85 \*

Another movement of the Requiem in full flow. Ruth enjoying the singing. John, in the male section, giving it all he's got.

86 **INT. FERRY. CORRIDOR - NIGHT 3. CONTINUOUS** 86

Danny begins to walk back down the corridor on rubbery legs. Regards his watch. Satisfied enough time has passed.

Stewards keep coming back and forth. Drunken Norwegians.

All the while, Requiem reaching depths of portent.

Danny reaches the door. A glance -- left, right. Clear.

He removes a small lockbreak device. Quietly and efficiently dons gloves. Gains entry.

Pushes the door slowly open ... peering in ...

DANNY'S POV: Hard to tell ... but sounds like all is quiet.

He pushes the door further open, a small brush of the door on the horrendous carpet.

87 **INT. NEWLAND'S SUITE - NIGHT 3. CONTINUOUS** 87

Shutting the door behind him, darkness. As his eyes adjust to the light - moonlight from the water, through the porthole.

It's spacious.

Danny quickly locates the bed. The sleeping form of Newland. Deep breathing. The drugged drink is working.

From under his jacket Danny removes the syringe. Newland shifts in his sleep.

(CONTINUED)

CONTINUED:

Danny pads across the floor. Moonlight behind Danny casts a shadow across the sleeping man's face.

Like the proverbial baby.

Danny suddenly struck. What dreams rove underneath those lids? Newland smiles in his sleep. Danny trembling.

The lumps at the end of the bed. The feet. Come on, Danny, pull yourself together.

Danny pulls the sheet back gently.

Newland has surgical travel socks on. 3/4 length. Tight.

Oh God.

A NOISE OUTSIDE THE DOOR. Voices. A conversation.

Does he have company? Is he alone?

A sudden surge of paranoia forces Danny back towards the bathroom. The voices linger outside the door.

Shuffle shuffle shuffle ... the door across the hall.

A SLAM. And quiet once again. The DRONE of the ferry.

Danny moves back to the sleeping form of Newland.

Danny moves his gloved hand towards the sock. With his gloves on he won't be able to get purchase on the sock. Unless... he should just pop the syringe through the sock.

Decisions, decisions - agony, sweat, nerves - so much he drops the syringe.

Trying not to swear, bending down to the floor, Newland snorts and snores in his sleep.

Danny freezes. Newland merely turning over in his bed.

Danny locates the syringe.

Suddenly motivated by fear and loathing, Danny approaches Newland's exposed ankle with the syringe ...

We might hear the "AMEN" of the Requiem as

WE CUT AWAY TO:

88

**INT. ST. MARTIN'S CRYPT - NIGHT 3. 2200**

88 \*

End of the candlelit Requiem. Everyone having white wine. Ruth and Malcolm chat together. Ruth keeping tabs at all times on John, who is nearby, also looking in their direction.

(CONTINUED)

CONTINUED:

MALCOLM

Any luck?

RUTH

Keep talking.

Malcolm turns his head, sees John and turns two feet to his left, subtly bringing him into their circle.

Ruth eyes John. Smiles. John smiles at Ruth. Malcolm turns to "see", John smiles at him too.

MALCOLM

Well, I must say I found that very enjoyable.

JOHN

Quite a blast.

RUTH

Wonderful.

JOHN

Been before?

RUTH

No.

JOHN

Neither have I.

(beat)

I'm sorry. John Fortescue.

RUTH

Susan Hepburn. My brother Giles.

John shakes hands with both of them.

JOHN

(to Malcolm)

Heard you belting it out in the tenors, Giles.

MALCOLM

Well. One tries one's best.

Malcolm expertly changes position and nudges Ruth slightly in John's direction.

RUTH

Wait a minute. Didn't we ... have lunch together today?

JOHN

Oh my Goodness, you're right ...  
yes, you were ... I dropped my  
knife ... how funny.

\*  
\*

(CONTINUED)

CONTINUED: (2)

RUTH

I didn't know you were coming to this. I mean, I'm afraid I overheard you were going to sing in a scratch Requiem, but until Giles here dragged me along I didn't really know what one was ...

JOHN

How extraordinary. Bill, Louise, come over here for a second.

Ruth now a little nervous. It's out there. But she's enjoying being with him - just BEING.

89

**SAME SCENE - NIGHT 3. 2215**

89

John and Ruth talking. Malcolm still there, loitering. John trying sweetly to include him in their conversation.

RUTH

Your knee? Oh dear, how painful. Have you played much tennis since?

JOHN

Unfortunately not. Bit of a workload on at the moment.

RUTH

Oh, I know.  
(he looks at her)  
I mean, it's the season for it. Or something. I'm swamped.

John looks at her. It makes her knees go weak.

RUTH (CONT'D)

So what's it like, playing tennis in Spain?

JOHN

What's it like?

Ruth is still getting used to chatting with this man. Like a teenager with the world's biggest crush.

RUTH

Is it ... hot?

And John launches into an explanation, Ruth just happy to look at him and listen.

90

**SAME SCENE - NIGHT 3. 2230**

90

Ruth and John still talking.

\*

\*

(CONTINUED)

CONTINUED:

RUTH

I'm amazed you find the time for anything given your schedule.

JOHN

You've just about hit the nail on the head there. That's why my friends put me up to all that warbling tonight.

RUTH

All sounded terrific from where I was standing.

JOHN

So did you.

RUTH

So are you glad ... you came warbling?

JOHN

Oh, very much so.  
(takes in the setting)  
It's lovely. Isn't it.

RUTH

It is. I never come down here. I live in this city, but I never really take time to appreciate it ...

JOHN

So true. No time for culture. No time for exercise. No time for love. It's appalling.

RUTH

There's always time for love. One should make time.

JOHN

I suppose so. Though with my innings so far ... well, anyway.

RUTH

Any major disappointments?  
(beat)  
Sorry to be so personal, I didn't mean to be ...

JOHN

Oh, don't worry. Major ones? Not really. I tried marriage, but that didn't work.

She knows this. What perhaps she doesn't know.

(CONTINUED)



CONTINUED: (2)

RUTH  
Another woman?

JOHN  
No, actually, another man. My wife  
looked elsewhere.

A broken heart in need of mending?

RUTH  
I'm sorry.

JOHN  
She's still with him, actually.  
She feels happier, I'm sure. He  
had the passion to make her feel  
wanted, I think. I wonder where  
mine went.

RUTH  
I expect it's never left you.

JOHN  
Maybe you're right.

Ruth and John for a second catch each other's eye. Then look  
away. \*

JOHN (CONT'D)  
Are you ... is everything alright?

RUTH  
Fine. I'm fine.

JOHN  
Well. That's good.

Ruth, you idiot, NOW, NOW ...

RUTH  
And you?

JOHN  
Me?

RUTH  
Are you fine?

JOHN  
Oh. Yes.

RUTH  
This is very nice.

JOHN  
It is. Yes.

(CONTINUED)

CONTINUED: (3)

Long beat. John, too, appears incapable of initiating. This \*  
should go on for hours, days, or it seems like it. \*

JOHN (CONT'D) \*

Fancy some fresh air? \*

90A

EXT. TRAFALGAR SQUARE - NIGHT 3. 2320

90A \*

The fountains, the lights, the romance of the Capital. It's  
Ruth's own Roman Holiday. Londinium Holiday. \*

JOHN

It's a nice dress you have on.

RUTH

It's quite old actually.

I mean.

RUTH (CONT'D)

But your suit is nice.

JOHN

My father's, actually, it's quite  
tight around the middle these  
days...

RUTH

Oh ... I think you have ...

Some lint? A pigeon feather?

RUTH (CONT'D)

... on your shoulder, a feather or  
something ...

JOHN

Do I ... where ... oh ... there ...

A grotesquely awkward ballet ensues with Ruth trying to brush  
the feather off John's shoulder and John recoiling from her  
touch not for any other reason than he's shy.

Ruth looks at him. Stops walking. This is it, right now,  
the moment. The moment reaches its zenith ... and passes.  
Something about her just does not make the move ...

RUTH

It's so late. I didn't realise ...

The wrong thing to say, cos now he thinks you're looking for  
an excuse and oh for God's sake Ruth.

JOHN

Yes, gosh, look at that, we've been  
talking ...

RUTH

A long time.

JOHN

Well. It's been lovely.

(CONTINUED)

CONTINUED:

RUTH

Yes, it has.

(CONTINUED)

CONTINUED: (2)

We must do it again some time? We must exchange numbers?

JOHN

Goodbye.

Too shy to kiss. Thinking perhaps too rude to shake hands.  
So the cowards' option - do nothing.

RUTH

Goodbye.

And they turn and part and in Ruth's face at that moment we  
see that she knows she is always going to be alone.

91 EXT. THAMES HOUSE. ROOF - NIGHT 3. 2310

91

Harry and Sam as before.

HARRY

If in your judgement she didn't  
need to be followed, that's fine.

SAM

There's some things you just have  
to do alone.

92 EXT. FERRY. DECK - DAY 4. 0600

92

Alone, Danny. Watching the sunrise. Inscrutable.

93 INT. DANNY AND ZOE'S CABIN - DAY 4. 0700

93

Zoe wakes up. Danny is watching her. It's a little weird.

DANNY

We're disembarking in ten minutes.  
Hurry up. We need to make sure  
we're **down there**.

\*

ZOE

I didn't hear you come in.

DANNY

You were passed out. I was very  
quiet.

ZOE

Is ... everything okay?

DANNY

**It's not too far to the airport.**  
Adam's sending a car for us **at the**  
**other end.**

\*  
\*  
\*

ZOE

Danny. I asked you a question.

(CONTINUED)

CONTINUED:

DANNY  
I guess you did.

(CONTINUED)

CONTINUED: (2)

ZOE

So are you alright?

DANNY

Do you want the window or the aisle  
by the way?

\*  
\*

ZOE

Danny ...

DANNY

Oh, I meant to say. Will's brother  
knows you're a spy. He sent photos  
of the Ashworth op to a newspaper.  
Luckily we had a stringer from the  
Section working there. I would  
imagine Will told his idiot brother  
what you do for a living.

ZOE

Danny ...

DANNY

I didn't want to say last night.

ZOE

He ... told him?

There's a clinical, icy brutality about Danny.

DANNY

Yeah. He told him. And his pics  
rocked up on the picture desk of a  
major newspaper. Sorry, didn't I  
make that clear?

(beat)

Chop chop. I'll see you upstairs.

And he's gone. Zoe, nowhere to turn. Felled.

94 INT. TUBE - DAY 4. 0800

94 \*

Commuters sit grey faced and neutral. Ruth sits and cries.

95 INT. CAR - DAY 4. 1300

95

Still on the ferry. Cars are slowly leaving the boat, Danny  
and Zoe sit waiting. Danny sits cool as a cucumber. Zoe  
tearful. Can't stand it. We see why, just behind them is  
Newland's car - no Newland, obviously.

\*  
\*  
\*  
\*

96 INT. THAMES HOUSE. THE GRID - DAY 4. 1600

96

Adam intercepts Danny as soon as he enters through the pods.

ADAM

It's customary to report in that a  
mission has been completed.

(CONTINUED)

CONTINUED:

DANNY

I know.

ADAM

So I'm still waiting to hear from you.

DANNY

I'm here, aren't I?

ADAM

Did you complete the operation?

DANNY

I don't want to talk about it.  
Feeling a bit sick actually ...

ADAM

Did you or did you not do as I asked?

DANNY

(loud enough for Zoe to hear)  
... I'll be alright if I see the horizon.

ADAM

Danny ...

Zoe on the phone to Will.

ZOE

Will. Call me back.

She's in serious trouble now, Adam misconstrues.

ADAM

Are you feeling better? \*

Zoe hasn't heard. Harry motions to Adam. A brief word. \*  
Danny is just tapping on his computer screen.

ADAM (CONT'D)

Danny. In here please.

Zoe's phone rings.

ZOE

Hello?  
(it's Will)  
Meet me at your place in half an hour. \*  
(listening)  
Because I need to see you that's why.

(CONTINUED)



CONTINUED: (2)

Zoe stands up, gets her coat on, not particularly focused, she heads for the pods. Adam approaches before going back in to Harry's office.

ZOE (CONT'D)

Adam, look, I'm presuming the job is done.

ADAM

Presume nothing in this job.

97

INT. THAMES HOUSE. THE GRID. RUTH'S DESK - DAY 4. 1610

97

We find Ruth alone with her thoughts. Sam and Malcolm arrive. *Sam has tea. Malcolm has a plate of biscuits.*

\*

RUTH

We need to do an audit of all Registry housekeeping surveillance.

Sam *nods and hands her the tea.*

\*

SAM

I'll do it right now.

*Ruth a little surprised by the tea. How did Sam know that's exactly what she needs right now?*

\*

\*

RUTH

There are major holes in the background checks we're doing on all blue- and green-tagged assets.

MALCOLM

(getting it too)

I'll draw up a list for you.

*Malcolm hands her the biscuits. Ruth takes one, again a little mystified by the attention. Sam and Malcolm leave. Harry arrives, sees Ruth.*

\*

\*

\*

*He nods, smiles - we can see there's so much warmth in that look, and Ruth is oblivious to the fact that they KNOW. That they are going to make sure she gets by with a little help from her friends.*

\*

\*

\*

\*

RUTH

Good.

\*

\*

*Harry, Sam and Malcolm all look at her with warmth, sympathy and solidarity. Ruth cannot see them as she dunks her digestive biscuit, her thoughts straying for a moment to a sad and plaintive place.*

\*

\*

\*

\*

98

INT. WILL'S FLAT/STUDIO - DAY 4. 1700

98

Will is there with his arms out - welcome home! - as Zoe walks through the door. She looks terrible.

WILL  
What the hell happened to you?

ZOE  
I need to know something.

WILL  
Name it.

ZOE  
Did you tell your brother.

Will is silent.

ZOE (CONT'D)  
Did you tell him what I do for a living?

WILL  
Zoe. I would never do that.

ZOE  
You promised me.

WILL  
Listen to me.

ZOE  
You vowed to me ...

(CONTINUED)

CONTINUED:

He goes to her, tries to hold her, tears hot on her face.

WILL

And I meant it ...

ZOE

You knew what you were getting into  
... you knew how hard could it be  
...

WILL

Very hard, okay? Very very hard.  
And I've done it. I didn't tell  
him Zoe.

ZOE

Of course you did.

WILL

I know him too well, why the hell  
would I do something like that?

ZOE

Because you had to tell someone, we  
all do, it's only natural, it's  
only human to want to tell someone  
...

(angry tears)

Jesus Will, we talked it through,  
we went over this ...

WILL

I. Did. Not. Tell. Him.

It's true.

ZOE

Don't you realise what could have  
happened if those pictures hadn't  
been found? Have you any  
conception of that!? Will ... it's  
my job. Do you understand?

Hits him.

ZOE (CONT'D)

You could have got me sacked!

WILL

For God's sake, why won't you  
believe me?

ZOE

Because this is what just happened,  
Will! It's happened!

(CONTINUED)

CONTINUED: (2)

WILL

I don't know how it did but you  
have to believe me.

ZOE

My life ... my whole life ...  
everything I've dreamed of, worked  
for ... depends on the people I  
trust not telling things.

(beat)

I can't ever trust you. Again.

WILL

We can work through this.

ZOE

No.

WILL

YES.

He knows that tone of voice. She's building up ...

ZOE

Will.

WILL

Zoe please, don't even think of it.

ZOE

It's too late.

WILL

Just take a moment, think about  
this ... think about us, please ...

ZOE

There is no more us.

WILL

Think about what you're saying!

ZOE

I am. Very carefully.

WILL

You're not Zoe, you're absolutely  
not thinking and not listening  
either.

ZOE

Everything we had, Will, was built  
on that foundation. Your promise  
to me, and my promise to you. You  
just removed everything our future  
was ever built on.

(CONTINUED)

CONTINUED: (3)

WILL  
It can't end this way.

ZOE  
It has.

WILL  
Zoe ...

ZOE  
Never contact me again.

And she turns and leaves his life forever.

He runs after her, calls down the stairs.

The front door SLAMS.

He collapses into a heap on the floor.

99

**INT. ZOE AND DANNY'S FLAT - DAY 4. 1800**

99

Zoe enters, in pieces.

ZOE  
Danny? Danny!

There's no sound. She pulls herself together, vaguely.  
Throws her overnight bag in a corner. Recalls the messages.

MESSAGE VOICE  
Hello it's Marcus from Marchmont  
Florists, about your order for June  
...

She slams the machine off.

The front door opens and Danny strides in.

ZOE  
Where have you been?

DANNY  
I took a walk.  
(looks at her)  
You told him then.

ZOE  
It's over.

DANNY  
I'm sorry.

Zoe is at least expecting a hug but it's not happening.

ZOE  
That's it?

(CONTINUED)

CONTINUED:

DANNY

That's it.

Zoe watches him walks into the bathroom and SLAM the door shut.

ZOE

What happened last night, Danny?  
Please. Tell me. Tell your  
friend.

100

INT. DANNY AND ZOE'S FLAT. BATHROOM - DAY 4. 1805

100

Danny sits in the semi-darkness, on the edge of his bed. His mirror is opposite. He cannot look at his reflection.

ADAM (V.O.)

First, your legs. They just go out  
from under you. Then you puke.  
Then you cry like a baby. And  
after all that, what I finally  
realised was, if I could look  
myself in the eyes. In the mirror.  
If I could do that, afterward ...  
then I'd be okay. If you can do  
that, I said to myself ...

Danny collapses, pukes, cries. Then looks in the mirror ...

ADAM (V.O.) (CONT'D)

Chances are you'll be alright.

... and looks at himself in the eye.

END OF EPISODE