

The Honourable Woman

by

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Six: "The Hollow Wall"

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18TH JULY 2013 - SHOOTING SCRIPT

1

**INT. EPHRA STEIN'S BEDROOM - DAY**

1

We start CLOSE on RACHEL STEIN's hands as they rub over her heavily pregnant belly.

We can HEAR some sort of UPROAR coming from elsewhere in the house, including the sound of CHILDREN crying.

Then we HEAR the sound of approaching FOOTSTEPS.

And finally there is a KNOCK at the DOOR before we hear it open and -

We see ATIKA HALABI at the door.

ATIKA

Mrs. Stein, you better come.

Then we see Rachel standing by the window.

RACHEL

I'm already here.

And she turns back to the window and looks down at -

From her POV she can see NESSA and EPHRA standing in the back garden, arguing, in the RAIN.

2

**EXT. EPHRA STEIN'S HOUSE, BACK GARDEN - DAY**

2

Water is streaming down the pair of them.

NESSA STEIN

You allowed the Israelis to put that listening thing on our lines and then you let them set up some secret department to decode in our university. Our university!

EPHRA

I had no choice!

NESSA STEIN

Oh, right, this secret owns you, does it?

EPHRA

That's what it cost to get you out! I got you out!

NESSA STEIN

You're blaming me?

EPHRA

You're the one who went to Gaza.

(CONTINUED)

NESSA STEIN

Only because other people were sending money there first. In our name!

EPHRA

(growling triumph)

And I got him out too.

NESSA STEIN

Who?

EPHRA

The soldier.

Silence.

EPHRA (CONT'D)

No one else was going to help him; and they weren't going to help you either.

NESSA STEIN

So that makes you the man, does it? The big man!

EPHRA

You wouldn't be here if it wasn't for me!

NESSA STEIN

With what, Ephra, with what? You turned me into a puppet and you never said a word.

EPHRA

You've got secrets of your own Nessa. Nothing to do with me.

NESSA STEIN

I wouldn't have been there if it wasn't for you!

(beat)

You want to know why that boy's been taken? Because the Palestinians are suspicious that this is what you and the Israelis have been up to all along - and oh my God, it's true.

EPHRA

You're blaming me for Kasim's kidnap?

NESSA STEIN

They wanted Samir Meshal close enough to watch us. Now they've got someone else.

EPHRA

Who?

NESSA STEIN

Who'd you think?

EPHRA

Al-Amin...

NESSA STEIN

And you know what my choice is? I don't have one. Every fucking road on this - leads back to you.

Pause as Ephra's demeanour begins to crack.

EPHRA

I just wanted...

NESSA STEIN

...to be daddy? To be the great Eli Stein?

EPHRA

Don't, Nessa please...

NESSA STEIN

Look at you! You couldn't even be a brother.

She turns and walks away, leaving him standing in the rain.

EPHRA

(calling after)

You know what I think? All this big "World Stage Reconciliation" stuff - why don't you just take a good hard look at yourself first?

NESSA STEIN

You get that from your therapist?

EPHRA

Tell me it isn't true.

She keeps walking.

EPHRA (CONT'D)

What would you do if you met the man who ordered Papa's death?

This brings Nessa to a halt.

EPHRA (CONT'D)

Would you give him a big hug, Nessa?

NESSA STEIN

I certainly wouldn't stick a knife  
in his neck.

She begins to go.

EPHRA

Wouldn't you?

She wheels back round.

NESSA STEIN

Would you?

EPHRA

Yes.

(beat)

I would.

Pause.

NESSA STEIN

Then whatever happens from now on,  
you're no longer a part of it.

Silence.

Nessa turns away again.

EPHRA

(placating)

Nessa...

She ignores him.

EPHRA (CONT'D)

(determined to have the  
last word)

So get rid of me! Get rid of  
EVERYONE! But when you're standing  
there all on your own ask yourself  
this: Was it them - or is it me?

He SNIFFS away the rain streaming down his face.

**INT. EPHRA STEIN'S BEDROOM - CONTINUOUS**

Rachel watches Atika RUN out to Ephra with an UMBRELLA.

Then Rachel looks down at her bare stomach and we see -

The baby press out against her stomach wall as it MOVES  
inside.

**INT. SHOPPING CENTRE - DAY**

We start on the SHOPPERS before we find -

4 CONTINUED: 4

SALEH AL-ZAHID walking towards a GENT'S LOO.

5 **INT. SHOPPING CENTRE, GENTS - CONTINUOUS** 5

We find a RUCKSACK lying on the floor.

Then we see Al-Zahid washing his hands. As he does so we see the SHADOW of ANOTHER MAN come to the a basin beside him.

We then see -

TWO pretty much IDENTICAL RUCKSACKS placed beside each other before - a HAND comes into frame and picks up the original.

Back on Al-Zahid, the shadow disappears before -

He picks up the OTHER bag.

6 **INT. GENTS, LAVATORY CUBICLE - MOMENTS LATER** 6

CLOSE on the CUBICLE LOCK as the door closes but the **VACANT** sign remains before we -

7 **INT. GENTS, LAVATORY CUBICLE - CONTINUOUS** 7

Al-Zahid lowers the seat and places the rucksack on top.

CLOSE on the bag as it is UNCLIPPED and out of it Al-Zahid extracts -

The PARTS to a SNIPER'S RIFLE.

Al-Zahid professionally, soundlessly begins to check the parts.

8 **INT. SHOPPING CENTRE, GENTS - CONTINUOUS** 8

An ELDERLY MAN enters and heads straight towards the cubicle.

His hand reaching out for the door.

9 **INT. GENTS, LAVATORY CUBICLE - CONTINUOUS** 9

The door is being opened as -

Gun still in hand, Al-Zahid swings round and pushes against it.

10 **INT. SHOPPING CENTRE, GENTS - CONTINUOUS** 10

We watch the Elderly Man startle as the door is pushed back against him.

ELDERLY MAN

Sorry!



MALE VOICE #1  
(Arabic, subtitled)  
Repeat.

MALE VOICE #2  
(Arabic, subtitled)  
She. Has. Agreed.

The sound of the phone line being DISCONNECTED.

The sound of a button being pressed, a FULLER sound - as if we have been listening in on the telephone call.

And then screen goes BLACK.

End **TITLES**

14 **EXT. ISRAELI EMBASSY, LONDON - DAY** 14

Establishing the Israeli Embassy.

15 **INT. ISRAELI EMBASSY, LONDON - DAY** 15

**DANIEL BORGARAZ**, is seated opposite Nessa, whose outward calm is belied by fire in her eyes.

DANIEL BORGARAZ  
We have absolutely no knowledge of the group operating within your university. None.

NESSA STEIN  
There are moments in a diplomat's career, Daniel, when the best thing he can do - is just to tell it straight.

Pause.

DANIEL BORGARAZ  
We have absolutely no knowledge...

NESSA STEIN  
Is it also your policy to allow military veterans into universities at the expense of Israeli Arabs?

DANIEL BORGARAZ  
We have absolutely no...

NESSA STEIN  
Shut up!

Pause.



DANIEL BORGARAZ

Is that how it is to tell it  
straight?

NESSA STEIN

No.

She stands.

NESSA STEIN (CONT'D)

This is how it is: I've been set up  
as some kind of front, haven't I,  
seven years ago by your government  
and my brother and that you both  
colluded to make sure I never found  
out.

DANIEL BORGARAZ

We have absolutely no...

Nessa SLAMS the table between them with her hand.

NESSA STEIN

...I haven't FINISHED!

(beat)

And now that I have found out, this  
is what you're going to do about  
it.

(she starts using her  
fingers to index her  
demands)

One: Your government will continue  
to support the Stein Group in all  
it's activities. From now on there  
will be no preferment policy in any  
institution to which my name is  
attached. Two: As we speak our  
entire cable network is being swept  
and this will continue with your  
government's full assistance.

Three: If in the future this  
happens again, for whatever reason,  
it won't matter what you say or  
don't say, you'll be doing it in  
public - because that's the stage  
I'll be on! And believe me, I'm  
very good on a public stage!

(beat)

Now you can speak.

DANIEL BORGARAZ

Your claim would damage you more  
than us, no matter what.

NESSA STEIN

You want to put it to the test?  
Because, believe me, I've got  
nothing else to lose!

She hold his stare until he BREAKS it before -

DANIEL BORGARAZ

Your points have been noted, Ms  
Stein.

NESSA STEIN

Not that it matters but I'm a  
baroness; I was made one for my  
public efforts in international  
reconciliation. My marital status  
really doesn't come into it.

She heads for the door before -

NESSA STEIN (CONT'D)

And one last thing: Whoever I  
choose as a partner for the next  
phase of this project, you will  
support.

DANIEL BORGARAZ

Who have you chosen?

16 **INT. NESSA STEIN'S HOUSE, LOBBY. PRESS CONFERENCE - DAY** 16

Behind a back drop of "Stein Group" and "Tahet Technologies"  
LOGOS we see Nessa standing at a podium with JALAL EL-AMIN.

NESSA STEIN

Because of the recent, tragic loss  
of Samir Meshal, the Stein Group  
has had to relaunch our search for  
a partner on the Phase Three roll  
out of fibre optic broadband into  
the Palestinian territories. After  
an extensive process I am delighted  
to announce Jalal El-Amin and Tahet  
Technologies has won the contract  
to share in the next stage of this  
exciting journey.

She turns to El-Amin and extends her hand which El-Amin takes  
as both parties smile for the cameras.

To SCORE -

We watch FRANCES PIRSIG standing to one side pensively  
watching.

17 **INT. ISRAELI EMBASSY, LONDON - DAY** 17

Daniel Borgaraz is standing watching the NEWS FOOTAGE of Nessa's announcement on a Israeli News Channel.

He is concerned by what he's watching.

18 **INT. OFFICE - DAY** 18

We start on the TV2 news footage of Nessa making her announcement.

NESSA STEIN

*Because of the recent, tragic loss of Samir Meshal, the Stein Group has had to relaunch our search for a partner on the Phase Three roll out of fibre optic broadband...*

Then we see **MONICA CHATWIN** watching the TV as she picks up a phone to dial.

19 **EXT. HIGH RISE HOUSING PROJECT, HOLLAND - DAY** 19

Establishing shot of high density housing project as we hear -

NESSA STEIN (O.S.)

*...After an extensive process I am delighted to announce...*

20 **INT. LIVING ROOM, YANIV LEVI'S APARTMENT, HOLLAND - DAY** 20

Again we start on TV2 news footage of Nessa making her announcement.

NESSA STEIN

*...Jalal El-Amin and Tahet Technologies has won the contract to share in the next stage of this exciting journey.*

This interview is being watched by **YANIV LEVI**, the man previously identified as the head of the Samaritan Defence League, who ordered the assassination of Shimon Ben-Reuven in the last episode.

He is on the phone.

LEVI

(subtitled from Hebrew)

Yes.

He listens.

LEVI (CONT'D)

(agreeing)

Yes.

20 CONTINUED:

20

He then points his REMOTE CONTROL at the television and we are CLOSE on Nessa and El-Amin SHAKING HANDS before -

The TV snaps OFF.

21 **INT. NESSA STEIN'S HOUSE, CORRIDOR - DAY**

21

Nessa walks with El-Amin until their isolation allows her to stop.

NESSA STEIN

Whatever it is you think you're going to find, you won't. It's gone. And so's my brother.

JALAL EL-AMIN

Good.

NESSA STEIN

So give the boy back.

JALAL EL-AMIN

Soon.

He intimates to go but she grabs his arm.

NESSA STEIN

When?

JALAL EL-AMIN

Go to Hebron. Open phase three. Do that and all will be well. Trust me. All you have to do is shake my hand.

22 **INT. NESSA STEIN'S HOUSE, PRIVATE OFFICE - DAY**

22

Nessa replaces her phone.

NESSA STEIN

That was Monica Chatwin.

Frances is standing opposite.

NESSA STEIN (CONT'D)

(amused by the irony)

She wanted to congratulate me on my "brave" choice of partner.

FRANCES

Then maybe she should be advising you because you're certainly not listening to me. It took your analyst, what, three strokes of a keyboard to link the El-Amin family to the PLO.

22 CONTINUED:

22

NESSA STEIN

The PLO run the Authority now.

FRANCES

You know what I mean.

23 INT. RESTAURANT - DAY

23

SIR HUGH HAYDEN-HOYLE is looking through a file given to him by SHLOMO ZAHARY, seated opposite him in the same empty restaurant in which they met in Episode 3.

Hoyle CLOSES the file.

HAYDEN-HOYLE

A sniffer on all international traffic in and out of the territories.

Zahary just stares at him, waiting for him to think it through.

HAYDEN-HOYLE (CONT'D)

You're sure it's the Israelis who put it there?

SHLOMO ZAHARY

(of course it was)

They'll deny it...

HAYDEN-HOYLE

And the Palestinians had suspicions of their own so they decided to get a man in on the inside of the Stein Group.

Shlomo picks up another piece of billings print outs.

SHLOMO ZAHARY

The night before he left Washington, Samir Meshal made a call into the Palestinian Territories. It lasted four seconds and whatever he said, the Israelis heard.

HAYDEN-HOYLE

And that got him killed.

Shlomo nods.

SHLOMO ZAHARY

Now with him, his people had all the time they needed to discredit me and get him in with Nessa. But after they lost him, with El-Amin they've had to be more blunt.

HAYDEN-HOYLE

And take the child.

SHLOMO ZAHARY

Is my guess.

HAYDEN-HOYLE

Which is why she's agreed to make him a partner. To get the boy back.

SHLOMO ZAHARY

Yeah...

HAYDEN-HOYLE

All this for a house keeper's kid.

SHLOMO ZAHARY

In a child's eyes, the world entire.

HAYDEN-HOYLE

Wouldn't know, don't have one.

He stares at the file.

HAYDEN-HOYLE (CONT'D)

This doesn't add up. If the Palestinians were suspicious of the Steins why didn't they just say it out loud?

SHLOMO ZAHARY

They want proof.

HAYDEN-HOYLE

They're not going to get that. Not now. Whatever was there, she will have had it all swept out. No... whatever it is they want, they want it with Nessa Stein staying exactly where she is. Why?

We start on SALEH AL-ZAHID as he LEAPS UP with a ROAR.

Terrified, a little **GIRL** runs from the room..

A young **BOY**, her brother then stands to her DEFENCE, SWISHING an imaginary sword.

Ibn Saeed, the children's parent and the man who picked Al-Zahid up from the airport, scuttles in.

IBN SAEED

Shhh....

24 CONTINUED:

24

He assesses the situation.

IBN SAEED (CONT'D)  
(To Al-Zahid)  
You've upset my daughter.

SALEH AL-ZAHID  
(Playful)  
We're just playing.

Ibn Saeed regards him with careful eyes.

IBN SAEED  
How long are you staying?

SALEH AL-ZAHID  
Until I leave.

IBN SAEED  
But when's that?... (weeks)

SALEH AL-ZAHID  
(Suddenly hard)  
You don't ask questions...  
(Almost to himself)  
You never ask questions.

24a **INT. BEDROOM, SAFE HOUSE - DAY**

24a

We are CLOSE on the SNIPER'S RIFLE as Al-Zahid is in the final stages of breaking it BACK DOWN into his constituent parts and REPLACING it into the RUCKSACK and placing that under his bed.

He then stands and leaves the room.

25 **INT. CORRIDOR, SAFE HOUSE - CONTINUOUS**

25

As Al-Zahid heads to the bathroom, unnoticed the youngest BOY watches him go.

He then stands in the bedroom doorway looking into Al-Zahid's room.

26 **INT. CORRIDOR, SAFE HOUSE - MOMENTS LATER**

26

The lavatory flushes and Al-Zahid steps back out into the corridor.

We follow him into -

27 **INT. BEDROOM, SAFE HOUSE - CONTINUOUS**

27

Where we find the BOY standing stock still, staring at something on the bed.

Al-Zahid's eyes follow to see -

The AUTOMATIC PISTOL, Al-Zahid used to shoot Nathaniel Bloom previously is lying on the bed. He'd forgotten to pack it away.

He moves to sit on the bed and pick it up in front of the Boy's fascinated eyes.

Then he points the gun at the boy, playfully.

SALEH AL-ZAHID

Pew, pew!

Then he starts to show the boy how the gun operates by taking out the magazine.

He pops one BULLET out of the magazine and into the Boy's hand.

SALEH AL-ZAHID (CONT'D)

You like it, eh?

The boy nods, in fascination.

SALEH AL-ZAHID (CONT'D)

You want one for yourself?

The boy looks up at him, eyes innocent pools.

SALEH AL-ZAHID (CONT'D)

Then you know what you got to do?

The boy shakes his head.

SALEH AL-ZAHID (CONT'D)

You got to believe in something.  
Believe in it so much, you will do  
anything, anything, to make it  
happen.

He touches his own chest.

SALEH AL-ZAHID (CONT'D)

That's me; that's who I am.

He then touches his own SCARRED FACE.

SALEH AL-ZAHID (CONT'D)

And this is what it costs. I didn't  
want it, I didn't want any of it -  
but those were my orders and I am a  
soldier. And soldiers have no  
choice. Do you think you could do  
that?

The boy NODS.



Al-Zahid smiles then he gently takes the bullet from the boy, puts it back in the magazine before in turn replacing it back into the gun and finally, putting the gun back into the rucksack under the bed.

Before he stares at the boy again.

How alike to Kasim the little boy is.

SALEH AL-ZAHID (CONT'D)

I have a boy your age. I hope he is brave too.

He smiles, a deceptively sweet smile, and tousles the little boy's hair.

SALEH AL-ZAHID (CONT'D)

Like you.

Hayden-Hoyle is walking with JUDAH BEN-SHAHAR, the Israeli diplomat Hoyle has played chess with in the past.

HAYDEN-HOYLE

Just before he left America, and the day before he died, Samir Meshal made a telephone call into the Palestinian territories.

Hayden-Hoyle stops and turns to Ben-Shahar.

HAYDEN-HOYLE (CONT'D)

Which your lot hear. So what did he say - that meant you had to go and kill him?

Silence.

BEN-SHAHAR

We didn't kill him.

Hoyle just stares at him for an uncomfortable period of time.

HAYDEN-HOYLE

You've probably heard the rumour that I only got this job because I slept with my boss.

BEN-SHAHAR

(blinking at the unexpected turn)

No. I hadn't.

HAYDEN-HOYLE

Oh. Well, it's true, I did. It cost me my marriage - well, what really cost me was because actually my wife didn't think I stood for anything - and the joke was, of course, that I didn't have to because all I had to do was... to lie down... for it.

No response from Ben-Shahar.

HAYDEN-HOYLE (CONT'D)

Hmmm... Anyway I'm a biddable nightwatchman, that's me. And I know pretty soon someone's going to bowl me a googly and I'll be out...

(again, a blank look  
from Ben-Shahar)

It's cricket, it's a cricket analogy... I don't know why I said it; I don't even play the game. But ummm... when... when that happens, when it's all over...

(carefully considered)

I just want to be able to walk towards the pavilion thing... you know, with my head held high. Just for once. I'd really like to do that, Judah, I really would. If that makes any sense.

Silence.

BEN-SHAHAR

(Reiterating his  
previous point)

We didn't kill Samir Meshal.

Hoyle nods, fatalistically.

HAYDEN-HOYLE

Okay.

BEN-SHAHAR

Someone else did.

Suddenly Hoyle's back stiffens straight.

BEN-SHAHAR (CONT'D)

We had heard something and we did want to pick him up. But we didn't get the chance.

HAYDEN-HOYLE

Because someone else got there first.

BEN-SHAHAR

Yes.

HAYDEN-HOYLE

Who?

BEN-SHAHAR

Whoever else was listening.

HAYDEN-HOYLE

How would they do that?

BEN-SHAHAR

We don't know.

HAYDEN-HOYLE

What did you hear him say?

BEN-SHAHAR

"She has agreed."

HAYDEN-HOYLE

That's it?

BEN-SHAHAR

That's it.

HAYDEN-HOYLE

Who's she? What's she agreed to?

He shrugs, "That's the whole point." Before beginning to leave.

BEN-SHAHAR

That's why I'm telling you. But someone knows - and whoever it is, they killed Samir Meshal.

29

**EXT. CORNER OF A STAFF CAR PARK, MAIN TELEPHONE EXCHANGE, ZAHARY COMMUNICATIONS, ISRAEL - DAY**

29

We are looking directly UP as the MANHOLE cover to the sniffer is lifted off.

And TWO **ENGINEERS** begin to shimmy down.

The REVERSE shows us their interest -

The SNIFFER attached to the MOTHER CABLE.

30

**INT. RESTAURANT - DAY**

30

Shlomo and Hoyle again at the restaurant - but this time Shlomo is tucking in greedily to a hearty meal.

SHLOMO ZAHARY

There's a service line. It's used for software updates, maintenance, that sort of thing. It's also another way in for someone to listen.

HAYDEN-HOYLE

By piggy-backing onto the same device.

SHLOMO ZAHARY

Seems so.

HAYDEN-HOYLE

Who?

Shlomo carves out a big twist of pasta.

SHLOMO ZAHARY

You think I would have waited this long if I had that kind of news?

(through his mouthful)

There's no number attached to it so we can't tell where it goes, and it doesn't come back for billing. All we can say is it goes through us, into the international cable and then on it's own sweet way.

HAYDEN-HOYLE

Is it still live?

SHLOMO ZAHARY

Yes.

Hoyle considers his thought before -

HAYDEN-HOYLE

Good. Then let's switch it off.

SHLOMO ZAHARY

You do that the whole thing goes dead.

HAYDEN-HOYLE

No, no... like it's a technical fault, completely innocent. And then all we have to do - is to wait and see who comes to fix it.

**EXT. ENTRANCE, MAIN TELEPHONE EXCHANGE, ZAHARY COMMUNICATIONS - DAY**

We start with CCTV footage of a VAN as it approaches the gate.

31 CONTINUED:

31

We watch a man of Middle East appearance get out and press the intercom.

Still watching on CCTV, we hear the intercom exchange.

RECEPTIONIST  
(over intercom  
translated for Hebrew)  
Hello.

ENGINEER  
(over intercom  
translated for Hebrew)  
You have a sewage problem.

RECEPTIONIST  
(over intercom  
translated for Hebrew)  
I don't think so.

ENGINEER  
(over intercom  
translated for Hebrew)  
It's not just you, it's the whole  
area but we need access to your  
main sewage pipe plan.

RECEPTIONIST  
(over intercom  
translated for Hebrew)  
I'm not sure we have that.

ENGINEER  
(over intercom  
translated for Hebrew)  
You'll need to find it.

32 **EXT. CAR PARK, MAIN TELEPHONE EXCHANGE, ZAHARY COMMUNICATIONS - DAY** 32

Picked up on ANOTHER CCTV camera we watch the an drive into the open air car park.

33 **EXT. CORNER OF A STAFF CAR PARK, MAIN TELEPHONE EXCHANGE, ZAHARY COMMUNICATIONS, ISRAEL - DAY** 33

In our world, we now watch the van as it carefully positions itself over the Sniffer's MANHOLE COVER.

34 **EXT. CAR PARK, MAIN TELEPHONE EXCHANGE, ZAHARY COMMUNICATIONS - CONTINUOUS** 34

On CCTV Camera we watch two ENGINEERS get out of the van and walk towards reception.

35 **EXT. CORNER OF A STAFF CAR PARK, MAIN TELEPHONE EXCHANGE - 35**  
**CONTINUOUS**

In our world, and looking underneath the Van, we suddenly see TWO ARMS appear from the van's hollow base.

The Manhole cover is then removed before we see -

An **ENGINEER** slide down from the van, into the Manhole.

36 **INT. MAN HOLE - CONTINUOUS 36**

Now on CCTV footage from TWO ANGLES, we watch the Engineer approach the Sniffer and begin to WORK on it.

37 **INT. MI6 HEADQUARTERS, OPERATIONS ROOM - DAY 37**

Hayden-Hoyle, **BOORMAN**, and another **ANALYST** are watching this footage on their large monitor screens.

HAYDEN-HOYLE  
Shouldn't take him a minute.

38 **INT. MAN HOLE - CONTINUOUS 38**

In our world, we watch the Engineer using a circuit pen to find an arc in one of the switches. (Basically, we'll know he's found the problem when his pen goes "beep")

To fix it, we watch him use a fine tip SOLDERING PEN.

He then hits a RESET BUTTON and the Sniffer's LIGHTS ALL RE-PRIME.

39 **INT. MI6 HEADQUARTERS, OPERATIONS ROOM - DAY 39**

HAYDEN-HOYLE  
They're back on.

40 **INT. MAN HOLE - DAY 40**

We watch the engineer rewind himself out of the Manhole.

41 **EXT. CORNER OF A STAFF CAR PARK, MAIN TELEPHONE EXCHANGE - 41**  
**CONTINUOUS**

Looking between the floor and the van, we watch the Engineer re-enter the van and then his arms reach down to replace the Manhole.

42 **INT. RECEPTION, MAIN TELEPHONE EXCHANGE - DAY 42**

The Two Engineers are waiting, looking at their watches when one of them gets a GREEN LIGHT on a mobile device he's holding.

Both know they can now leave and do so just as -

42 CONTINUED: 42

The RECEPTIONIST returns with a roll of FLOOR PLANS.

43 **EXT. ENTRANCE, MAIN TELEPHONE EXCHANGE, ZAHARY COMMUNICATIONS -  
MOMENTS LATER** 43

Via CCTV we watch the Van drives out through the GATES.

44 **INT. MI6 HEADQUARTERS, OPERATIONS ROOM - DAY** 44

The Analyst begins to instruct the field.

ANALYST  
Wire 1. Target exiting.

45 **INT. VAN 1, STREET OUTSIDE MAIN EXCHANGE - DAY** 45

Through the windscreen we watch the Van exit the Entrance and begin to drive away.

We then see the DRIVER of the van we're in.

DRIVER  
Wire 1. Eyes on.

46 **EXT. TOWN STREET, ISRAEL - DAY** 46

A SERIES of SHOTS show us first the "sewage" van and then Wire 1's pursuit van.

An UP AND PASS.

A LEFT TURN at TRAFFIC LIGHTS.

Then at one JUNCTION we see the TARGET VAN turn right before we hear -

DRIVER (O.S.)  
Wire 1. Standing down.

And we watch Wire 1's van turn in the OPPOSITE DIRECTION before we hear.

DRIVER #2 (O.S.)  
Wire 2. Eyes on and following.

And then we see ANOTHER VAN come into vision and FOLLOW the target.

47 **EXT. MOTORWAY - DAY** 47

Again, an UP AND PASS of both VEHICLES.

48 **INT. WIRE 2 VAN - DAY** 48

POV through the windscreen, we watch the TARGET VAN indicate for "TEL AVIV"

49 **EXT. STREET, TEL AVIV - DAY** 49

Finally, we watch the TARGET VAN STOP and wait for a LARGE SET OF GATES to automatically OPEN.

And the VAN turns in to PASS THROUGH these gates which then begin to SHUT as -

Wire 2's VAN comes to a halt.

50 **INT. MI6 HEADQUARTERS, OPERATIONS ROOM - DAY** 50

On the screen Wire 2 is showing FOOTAGE of the BUILDING beside the gates.

What Hoyle sees makes him sit forward.

BOORMAN

Tell me it's not that fucking easy!

And then we see what we're looking at:

"EMBASSY OF THE UNITED STATES OF AMERICA"

51 **INT. MI6 HEADQUARTERS, JULIA WALSH'S OFFICE - DAY** 51

DAME JULIA WALSH is about to take her first sip of morning coffee.

HAYDEN-HOYLE

America!

DAME JULIA WALSH

May I say you look particularly fetching in that shade of blue.

HAYDEN-HOYLE

The Americans killed Samir Meshal.

DAME JULIA WALSH

I thought we'd agreed to look away from that direction.

HAYDEN-HOYLE

I did. I looked so far the other way, I seemed to have come round full circle.

He reveals a MICRO-RECORDER in his hand and presses play and we hear:

The sound of a telephone being picked up.

MALE VOICE #1

(Arabic)

Yes?



MALE VOICE #2  
 (Arabic)  
 She has agreed.

MALE VOICE #1  
 (Arabic)  
 Repeat.

MALE VOICE #2  
 (Arabic)  
 She. Has. Agreed.

He switches it off.

HAYDEN-HOYLE  
 I trust you don't need me to  
 translate...

DAME JULIA WALSH  
*(A perfectly executed Arabic insult  
 referring to colonic  
 infestation...)*

HAYDEN-HOYLE  
 (excepting the insult)  
 If only my arsehole was big enough.

DAME JULIA WALSH  
 (the tape)  
 Who'd you get it from?

HAYDEN-HOYLE  
 (this is a spy agency)  
 Really?

DAME JULIA WALSH  
 Who's agreed? To what?

HAYDEN-HOYLE  
 Ah, well, no, that bit I really  
 can't tell because I simply don't  
 know.

Pause as Julia studies him.

DAME JULIA WALSH  
 Don't go growing a pair of balls,  
 Hugh, not at this late stage; it'll  
 only make me jealous.

HAYDEN-HOYLE  
 (guileless)  
 Do you think maybe that's why my  
 hair's falling out?

DAME JULIA WALSH

What you're doing right now could certainly have a serious effect on your health.

HAYDEN-HOYLE

As long as I have your support, Julia, I'm happy to live dangerously.

(beat)

I do have your support, don't I?

Pause.

DAME JULIA WALSH

Stay away from the Americans, Hugh. Seriously...

HAYDEN-HOYLE

You got a little Ivy League Chancellorship hiding up your sleeve?

DAME JULIA WALSH

I've got a strange concern for a long term colleague with whom I used to sleep.

HAYDEN-HOYLE

(genuinely struck)

Oh... now that is a surprise.

52 INT. EPHRA STEIN'S HOUSE, LIVING ROOM - DAY

52

Ephra is staring out of the window onto the back garden where he argued with Nessa.

Rachel is standing beside him.

RACHEL

We'll get something new, I know we will. And this time it won't be for anyone else; not your father, your sister. It'll just be for you. And me. And the kids. You're a wonderful father, Ephra. Don't let them see you like this.

53 INT. EPHRA STEIN'S HOUSE, CORRIDOR - DAY

53

We watch Rachel come out of her bedroom and as she does so she sees -

Atika, staring at her a moment, before disappearing into Kasim's room.

This gives Rachel pause for thought.

54           **INT. KASIM HALABI'S BEDROOM - MOMENTS LATER**

54

Atika is standing with her back to the doorway staring hollowly down at KASIM'S BED.

It's all so neat it looks like a shrine.

When Rachel enters Atika doesn't move.

RACHEL

(finally)

Something will happen, I'm sure it will. Soon. But your resilience is... I just can't imagine. If it was me... well, you'd know what it would be like if it was me.

Silence.

Slowly, Atika lifts her eyes and turns her head to Rachel.

ATIKA

There's something you should know.

55           **INT. EPHRA STEIN'S HOUSE, LIVING ROOM - DAY**

55

Rachel is in floods of angry TEARS as she satellites around a stationary Ephra.

RACHEL

HOW MANY OTHER LIES ARE YOU GOING TO KEEP IN THIS HOUSE?!

EPHRA

She shouldn't have told you.

RACHEL

And that's supposed to make me feel what?

EPHRA

I only just found out myself.

RACHEL

And you didn't tell me?!

EPHRA

It wasn't mine to say.

RACHEL

YOUR OWN WIFE! Which secret is the one you don't tell your own wife? I have no secrets from you. I tell you EVERYTHING!

EPHRA

If you had a sister who swore you to secrecy, you'd keep it. I know you would.

RACHEL

(has a reiterated statement)

The child belongs to her?!

EPHRA

Yes.

RACHEL

I wouldn't keep that secret, not that one. Not when our whole life's been turned inside out because of it!

(beat)

Why did she...

(she points to the door, indicating the absent Atika)

...agree to it?

EPHRA

Who knows, Rachel. What those two went through we can't begin to understand.

RACHEL

I do if it's wrecking my marriage.

EPHRA

It's not though.

RACHEL

I said I'd support you but what does that mean? You've lied to your sister; You've lied about your business; you've lied about the academy - you've lied to everyone, Ephra. And now you've lied to me.

EPHRA

(visibly upset)

I got them out! Me! If I hadn't they'd have died and there's nothing any of you could have done about it. Except I did! And all this, all this SHIT - this is what it cost me!

He's silently crying now but she doesn't step towards him. Instead -

RACHEL  
You shouldn't have lied to me. Not  
under my own roof.

She LEAVES slamming the door behind her as Ephra stands in  
the middle of the room.

Until his interior phone line RINGS and almost automatically  
he answers it.

EPHRA  
Yes?

Hayden-Hoyle drops himself into his chair as he watches  
Ephra, still clearly not himself, sit down in his.

HAYDEN-HOYLE  
Have I caught you at a bad time?

EPHRA  
What do you want?

HAYDEN-HOYLE  
What, no vampire comparisons,  
nothing like that?

EPHRA  
Just get on with it.

HAYDEN-HOYLE  
Okay.  
(beat)  
I know what you did. To get your  
sister out of Gaza, the Israelis  
nailed you for a sniffer on your  
cables and a listening unit within  
your academy.  
(a pause to see if Ephra  
denies it. He doesn't.)  
That's quite a price.

EPHRA  
It was worth it.

Silence as Hoyle absorbs this.

HAYDEN-HOYLE  
That must be hard, to be a hero  
that nobody thanks.

Ephra hears the compliment and shifts his position slightly.

EPHRA  
Tell it to my wife.

HAYDEN-HOYLE

No, well, not many people will understand.

EPHRA

But you do.

HAYDEN-HOYLE

Nothing I've done, I can ever say, it was worth it.

(beat)

But I'd like to. Even now.

Silence.

EPHRA

What do you want to know?

HAYDEN-HOYLE

Who else did you tell? About the wiretap.

Silence.

EPHRA

One of yours.

HAYDEN-HOYLE

Who?

EPHRA

Monica... (Chatwin)

HAYDEN-HOYLE

...Chatwin.

He's already standing.

57 **INT. SURVEILLANCE VEHICLE, LONDON STREET - DAY**

57

Looking through the windscreen, we see MONICA CHATWIN, exiting a house and hailing a taxi.

As she does so a PHOTOGRAPH STILL is made of our screen.

And then we see a SURVEILLANCE OFFICER, in the driver's seat taking photos of her.

58 **EXT. ROAD OUTSIDE SAFE HOUSE - DAY**

58

Saleh Al-Zahid is walking back to the safe house.

59 **INT. HALLWAY, SAFE HOUSE - DAY**

59

As Al-Zahid enters he hears a gun shot go off upstairs.

60

**INT. BEDROOM, SAFE HOUSE - MOMENTS LATER**

60

Al-Zahid enters to see the BOY and his **BROTHER**.

The boy has been accidentally shot by Al-Zahid's pistol.

Immediately Al-Zahid springs into action.

He examines the boy's abdomen.

SALEH AL-ZAHID

It's gone through. Get me sheets!

Ibn Saeed enters, sees the scene and begins to SCREAM.

Al-Zahid takes a SCARF and begins to wrap the boy in it to use as a tourniquet.

SALEH AL-ZAHID (CONT'D)

How did he get in? I locked the door.

IBN SAEED

One key opens everything.

SALEH AL-ZAHID

Where are you going?

IBN SAEED

To call an ambulance.

SALEH AL-ZAHID

Wait!

He dashes after Ibn Saeed and pins him to the wall.

SALEH AL-ZAHID (CONT'D)

You cannot tell them about me. You have to say the gun was yours.

IBN SAEED

You left it loaded.

SALEH AL-ZAHID

I didn't; they must've have done it.

IBN SAEED

Get out of my house.

SALEH AL-ZAHID

Listen to me! I cannot be here! The gun is yours!

Finally Ibn Saeed nods in agreement.

(CONTINUED)

60 CONTINUED:

60

SALEH AL-ZAHID (CONT'D)

Use the sheets to stop the  
bleeding. Call the ambulance once  
I've gone. Your boy is strong. He  
will survive.

61 **EXT. SAFE HOUSE - MOMENTS LATER**

61

As Al-Zahid steps out of the house and into the street, he  
lifts his phone to his ear.

SALEH AL-ZAHID

I need help.

62 **INT. HOTEL RECEPTION - NIGHT**

62

A wadge of CASH is laid down on the reception desk by Al-  
Zahid and picked up by a **HOTEL MANAGER**.

HOTEL MANAGER

Cash is fine.

(perfunctory)

Do you have your passport, please.

Al-Zahid hands it over - it is an ISRAELI PASSPORT.

HOTEL MANAGER (CONT'D)

Ah, you are Israeli, Mr. Geffen.

Al-Zahid pauses before -

SALEH AL-ZAHID

Yes.

HOTEL MANAGER

My parents have emigrated there. I  
even speak a little bit of Hebrew  
myself.

(he considers what to  
say then says this in  
HEBREW)

*"The people of Israel are the  
people of God."*

He smiles pleasantly at his offering.

SALEH AL-ZAHID

In England I only speak English.

Silence.

HOTEL MANAGER

Of course. My apologies. Enjoy your  
stay, Mr. Geffen.

He hands the passport back to Al-Zahid.

(CONTINUED)



62 CONTINUED:

62

HOTEL MANAGER (CONT'D)  
Room 208.

63 INT. HOTEL, ROOM 208 - NIGHT

63

Al-Zahid enters the room and slumps onto his bed.

By the way he wipes his hands over his face we can tell he has been affected by the evening's events.

There is a knock at his door.

He gets up and OPENS the door - but we DO NOT see who's there.

64 INT. HOTEL, CORRIDOR - NIGHT

64

Ping. The elevator doors open and a HOTEL WORKER steps out.

Over his shoulder we follow him down the corridor towards - Room 208.

He knocks on the door and waits.

SALEH AL-ZAHID  
(through the closed  
door)

Yes?

HOTEL WORKER  
Mr. Geffen? I'm sorry, sir. A  
fault's been reported on your fire  
alarm.

SALEH AL-ZAHID  
What?

HOTEL WORKER  
(louder so he can be  
heard through the door)  
I need to check your alarm.

SALEH AL-ZAHID  
Go away.

The Worker starts knocking on the door again.

This time Al-Zahid opens it.

HOTEL WORKER  
I'm sorry, sir. I have to check it,  
it'll take me seconds; it's just a  
reset button.

SALEH AL-ZAHID  
I'm sleeping.

64 CONTINUED:

64

HOTEL WORKER  
It's hotel policy, I'm so sorry.

Reluctantly, Al-Zahid opens the door and the worker steps in.

65 INT. HOTEL, ROOM 208 - CONTINUOUS

65

The hotel worker walks in.

HOTEL WORKER  
Do you mind if I just switch on the  
lights

He does so and stares up at the fire alarm in the centre of  
the ceiling.

HOTEL WORKER (CONT'D)  
No it's not that one. Do you mind  
if I check your bathroom.

SALEH AL-ZAHID  
Someone's using it.

HOTEL WORKER  
Oh.  
(pleasantly)  
Then I'll wait.

Silence.

Al-Zahid steps to the bathroom door and knocks on it.

SALEH AL-ZAHID  
He wants to check the bathroom.

There is a flush of a lavatory and then the door opens to  
reveal -

Monica Chatwin.

HOTEL WORKER  
Good evening, madam.

She steps into the room allowing the worker to do into the  
bathroom.

We stay with Chatwin and Al-Zahid.

HOTEL WORKER (CONT'D)  
(from the bathroom)  
Yes, it's this one.

Chatwin and Al-Zahid glance at each other before -

The hotel worker re-emerges from the bathroom.

65 CONTINUED:

65

HOTEL WORKER (CONT'D)  
 Done! I'm so sorry to have to have  
 disturbed you. Especially at this  
 time of night.

He makes his way to the door.

HOTEL WORKER (CONT'D)  
 Sleep well.

The moment the door is closed Chatwin has picked up the  
 phone.

MONICA CHATWIN  
 (into the phone)  
 Housekeeping... Yes, a man just  
 came into our room.

66 INT. HOTEL, CONCIERGE OFFICE - NIGHT

66

The CONCIERGE is on the phone.

CONCIERGE  
 Yes, that's correct. I do  
 apologise; a fault came up on our  
 board... Yes... he's... dark  
 haired, late 20s, maybe 5 foot 8 or  
 9... Thank you, madam. So sorry for  
 the inconvenience.

The Concierge puts the phone down then nervously looks to the  
 side of him and reveals -

John Boorman, Hayden-Hoyle's assistant.

BOORMAN  
 Well done.

The door OPENS and the Hotel Worker enters. He looks straight  
 at Boorman.

HOTEL WORKER  
 Got it.

67 INT. HOTEL, ROOM 208 - MOMENTS LATER

67

Chatwin replaces the phone.

She thinks for a moment before saying -

MONICA CHATWIN  
 You should leave.

She picks up a piece of paper, lights it with a lighter, then  
 holds it up to the smoke detector.

67 CONTINUED:

67

MONICA CHATWIN (CONT'D)

Now.

The Alarm goes off.

68 INT. HOTEL, CONCIERGE OFFICE - NIGHT

68

An alarm starts bleeping.

CONCIERGE

That's room 208...

BOORMAN

...We're burned...

CONCIERGE

...We have to evacuate the building.

Boorman rocks back on his chair and dismissively throws his pen onto the desk.

69 INT. MI6 HEADQUARTERS, HAYDEN-HOYLE'S OFFICE - DAY

69

Hoyle is taking the report from Boorman.

HAYDEN-HOYLE

You lost them.

BOORMAN

Four hundred people all out on the street. She knew we would.

HAYDEN-HOYLE

If she knows anything; it could just have been a precaution.

Boorman takes something out of his file and lays it in front of Hoyle.

BOORMAN

Anyway we got this.

We don't see it but Hoyle does.

HAYDEN-HOYLE

Wow... Nicky Lauder. Who is he?

70 INT. NESSA STEIN'S HOUSE, PRIVATE OFFICE - DAY

70

We start on a selection of SHOVELS, all in pristine condition, all propped up against Nessa's desk.

Frances is staring at them when Nessa walks in.

NESSA STEIN

What are they?

(CONTINUED)

FRANCES

Ceremonial shovels. The idea is both you and El-Amin have one at the launch.

NESSA STEIN

(not bothered)

Okay.

FRANCES

Problem is, which one to choose.

Nessa just stares at her.

FRANCES (CONT'D)

(pointing at each in turn)

Well, this one's Palestinian made, this one's Israeli. This one's an Israeli handle but the blade is Palestinian. This one it's the other way round. The problem is that really you need a blade that's half and half and split down the middle so that both sides strike the ground at the same time.

NESSA STEIN

So do that.

FRANCES

What if they crack, break apart? I'm not sure that's a photo opportunity we're looking for.

NESSA STEIN

So what's the alternative?

FRANCES

To these?

The office phone is buzzed. Frances heads towards it.

FRANCES (CONT'D)

There's also going to be a great big digger.

NESSA STEIN

Let's go with that.

Frances picks up the phone.

FRANCES

Hello?

Hayden-Hoyle is seated opposite Nessa.

HAYDEN-HOYLE  
I'm aware of what you're doing.

Silence.

HAYDEN-HOYLE (CONT'D)  
I know what you're doing for the  
child.

She studies him.

He doesn't waver.

NESSA STEIN  
Have you told the police?

HAYDEN-HOYLE  
That's not my job.

NESSA STEIN  
What is your job?

HAYDEN-HOYLE  
You know what? I'm not sure  
anymore. Maybe to stop doing it.

NESSA STEIN  
And because of that I'm supposed to  
trust you.

HAYDEN-HOYLE  
If there's only one person you  
should trust in all this, it's  
Shlomo Zahary.  
(Beat)  
Is the boy alright?

NESSA STEIN  
Yes.

HAYDEN-HOYLE  
And when will you get him back?

Silence.

NESSA STEIN  
How did you work it out?

HAYDEN-HOYLE  
I'm still trying to.  
(Beat)  
What is it they want that requires  
you to stay in your position?

NESSA STEIN  
I'm not going to discuss my  
business with you.

HAYDEN-HOYLE  
So it is about your business...

Silence.

HAYDEN-HOYLE (CONT'D)  
What about Monica Chatwin?

NESSA STEIN  
Don't pull me in your turf war.

HAYDEN-HOYLE  
Except I think she's involved in  
yours.

NESSA STEIN  
I'm not in one.

HAYDEN-HOYLE  
I can link her to your brother.

Nessa can't help but break eye contact and look down.

HAYDEN-HOYLE (CONT'D)  
I can link her to that listening  
device.

NESSA STEIN  
How?

HAYDEN-HOYLE  
(continuing)  
I can link that device to the  
Americans. And I can link the  
Americans to the killing of Samir  
Meshal. I just can.

Silence.

He reaches into his briefcase.

HAYDEN-HOYLE (CONT'D)  
But, as yet, I don't have a link  
for this.

He places the photograph Boorman previously showed him unseen  
to us.

Nessa's reaction is internally volcanic.

And now we see why:

In Room 208, the hotel worker took a photo of MONICA CHATWIN and SALEH AL-ZAHID, clear under the glare of the full room lights.

HAYDEN-HOYLE (CONT'D)

His name's Enad Geffen. He's Israeli. He entered the country last month on a visitor's permit. What's the link between Monica Chatwin and the Israelis?

NESSA STEIN

(finally)

There isn't one.

HAYDEN-HOYLE

Except there it is.

NESSA STEIN

He's not Israeli.

Now it's Hoyle's turn to be surprised.

HAYDEN-HOYLE

You know him?

NESSA STEIN

When I was captured in Gaza, he was the one who...

HAYDEN-HOYLE

(genuinely shocked)

He's Palestinian?

NESSA STEIN

Part of the Al-Karamah Brigade.

HAYDEN-HOYLE

(beat)

So why's he here?

NESSA STEIN

(involuntarily)

To threaten me.

HAYDEN-HOYLE

I should imagine you're threatened enough as it is.

Silence.

We watch Hoyle putting the pieces together.

HAYDEN-HOYLE (CONT'D)

He's yours.

(beat)

The child's yours.

(MORE)



HAYDEN-HOYLE (CONT'D)

(beat)

Oh, Nessa, I've seen a lot of stuff  
but that's caught me out. I'm so  
sorry.

NESSA STEIN

I don't need pity from a spy.

HAYDEN-HOYLE

I'm not saying it as a spy.

Nessa stares at him for a moment before leaning forward and beginning to write something on a piece of paper before she stands and holds the paper out to Hoyle.

NESSA STEIN

This is my security advisor. You're  
not the only one who's been looking  
at Monica Chatwin. I'll let him  
know you're going to call. He may  
have something that can help you.

HAYDEN-HOYLE

I think you're the one who needs  
help.

NESSA STEIN

No. I absolutely don't.

HAYDEN-HOYLE

(pointing to the photo)

She's talking to your rapist.

NESSA STEIN

You never talk to bad people? To  
get a good thing done?

HAYDEN-HOYLE

Is she getting a good thing done?

NESSA STEIN

I am.

She holds out her hand.

NESSA STEIN (CONT'D)

Thank you for coming.

HAYDEN-HOYLE

Nessa. You need my help.

NESSA STEIN

Actually, yes, you're right I do. I  
need your help with one thing.

72 **EXT. HOUSE FRONT DOOR, SUBURBAN STREET - DAY**

72

**MRS. CRACE** comes out of her house carrying her two year old daughter, Melanie.

She walks down the drive towards her car.

NESSA STEIN (O.S.)  
Mrs. Crace.

The woman turns to see Nessa standing on the pavement.

73 **EXT. HOUSE FRONT DOOR, SUBURBAN STREET - DAY**

73

**TOM CRACE**, the man who sexually assaulted Nessa in the previous episode, comes out of the house, locks the door and then turns to see -

Nessa and his wife staring at him.

His wife is about to collapse into horrified tears.

TOM CRACE  
No, no, no, no...

He barrels down the path towards the women.

TOM CRACE (CONT'D)  
What have you told her? WHAT HAVE YOU SAID?

He barrels right up to Nessa, the flare nostrils of a bull.

NESSA STEIN  
Who you are. What you are. That's not a secret you should keep.

We can sense he's about to hit her.

NESSA STEIN (CONT'D)  
Don't. Don't make it worse.

Wheeling on his wife.

TOM CRACE  
She's lying! The fucking bitch is lying!

NESSA STEIN  
I know your blood type. I told her what it is.

Mrs Crace COLLAPSES on the ground.

Watched by her uncomprehending daughter.

Pathetically Crace wheels back to Nessa.

73 CONTINUED:

73

TOM CRACE  
 (beginning to cry)  
 How could you? How could you do  
 that to her?

NESSA STEIN  
 How could you do that to any of us?

And with that she turns and walks away.

74 INT. EPHRA STEIN'S HOUSE, LOBBY - DAY

74

We watch Atika come in through the front door.

A PROTECTION OFFICER casually steps out of a room, glances at her, YAWNS, then steps back inside.

As Atika moves through the lobby suddenly she is silently CLUTCHED by Ephra and led into -

75 INT. EPHRA STEIN'S HOUSE, LIVING ROOM - CONTINUOUS

75

Ephra wheels her into the room before shutting the door and through a grimaced whisper -

EPHRA  
 Where have you been?

ATIKA  
 Out.

EPHRA  
 Why did you tell her?

ATIKA  
 Because she had the right to know.

EPHRA  
 Why don't you just tell the fucking world?!

ATIKA  
 This is her house. If you know, so should she.

EPHRA  
 I think I'll make that decision, if you don't mind. She's my wife.

ATIKA  
 It's not yours to make.

EPHRA  
 When did it become yours?

(CONTINUED)

ATIKA

I didn't have a choice, Ephra. You didn't give me one.

EPHRA

So you decided to try and destroy my marriage instead.

ATIKA

Do you really want to keep it?

EPHRA

What?

ATIKA

Do you?

Silence.

ATIKA (CONT'D)

I have to leave. I can't stay here. Not now.

EPHRA

You have to. You can't go. What would they...

(he points to the door)

...all think if you did?

Slowly, like a rock formation falling into the sea, Atika begins to cry.

ATIKA

I don't know what to do.

Ephra's temper relents and he walks to her and embraces her.

ATIKA (CONT'D)

It was all my fault.

EPHRA

It was mine.

ATIKA

I took her to Gaza.

EPHRA

But I made her go.

(he sweeps the hair out of her eyes)

Shhh...

ATIKA

I've kept so many lies.

EPHRA

So have I.

75 CONTINUED:

75

ATIKA

Which ones?

EPHRA

Too many to count.

And then Atika starts to kiss him passionately.

ATIKA

(With every kiss...)

With her. From her. About her.

He begins to kiss her back.

ATIKA (CONT'D)

We're one, you and I.

76 **EXT. WEST BANK, AREA "C" - DAWN**

76

In a WIDE VISTA we watch a TRUCK pulling a DIGGER on a TRAILER across the horizon.

The RISING SUN coronas between the diggers uplifted SCOOP.

This is the silhouette of the ceremonial digger being driven to it's destination in the West Bank.

77 **EXT. THE AMERICAN COLONY HOTEL, EAST JERUSALEM - DAY**

77

Establishing shot of the hotel.

78 **EXT. COURTYARD, THE AMERICAN COLONY HOTEL - DAY**

78

Nessa is ushered into the small courtyard by Frances to be met by a number of PRESS and DIGNITARIES, whose hands she shakes and jokes with as she makes her way towards ONE of TWO PODIUMS.

Once she arrives at the podium -

NESSA STEIN

Good morning.

79 **INT. EPHRA STEIN'S HOUSE, KITCHEN - DAY**

79

Atika is staring at Ephra who has just entered the room.

He is wearing a RUNNING SUIT of sorts.

EPHRA

(replying)

Good morning.

80 **EXT. COURTYARD, THE AMERICAN COLONY HOTEL - CONTINUOUS**

80

Nessa at the podium.

(CONTINUED)

80 CONTINUED:

80

NESSA STEIN  
A big day for us.

81 **INT. EPHRA STEIN'S HOUSE, KITCHEN - CONTINUOUS** 81

Ephra just stares at Atika, as if she has just said the same to him.

Finally, he nods a little before heading to the fridge.

Until Atika's hand RESTS on top of his as it clutches the fridge door handle.

ATIKA  
Are you ready?

82 **EXT. COURTYARD, THE AMERICAN COLONY HOTEL - CONTINUOUS** 82

Nessa at the podium.

NESSA STEIN  
And it's finally arrived.

83 **INT. EPHRA STEIN'S HOUSE, KITCHEN - CONTINUOUS** 83

EPHRA  
I feel like a sixteen year old...

She looks at him suggestively.

ATIKA  
You're supposed to.

84 **EXT. COURTYARD, THE AMERICAN COLONY HOTEL - CONTINUOUS** 84

Nessa at the podium.

NESSA STEIN  
There have been many obstacles for us to overcome in order to be here - not least the tragic loss of our colleague Samir Meshal, to whose family our thoughts go out, particularly today. But I know what he wished for, with all his heart, is for this day to come.

85 **INT. EPHRA STEIN'S HOUSE, KITCHEN - CONTINUOUS** 85

ATIKA  
Now go on; start running.

She whispers a kiss on his cheek before he wraps a towel around his neck and heads for the kitchen exit.

EPHRA  
You ever see The Towering Inferno?

Those who have might notice he's dressed like Hugh Wagner.

ATIKA

No.

EPHRA

Oh... It's very good. Hugh Wagner.

He smiles boyishly...

EPHRA (CONT'D)

(Quoting Wagner's  
character)

"Don't worry, Lorraine, I was high  
school champ!"

Before nipping out of the door.

We see Frances to the side of the courtyard speaking in  
urgent whispers as -

JOURNALIST #1

Where's your partner?

The SECOND PODIUM beside Nessa's looks conspicuously EMPTY.

As Nessa glances over towards Frances.

NESSA STEIN

(back to the  
journalists)

I'm sure he'll be here any moment.  
In the meantime I'm happy to take  
any questions.

JOURNALIST #2

What would your father think of  
today?

NESSA STEIN

I hope he would be very proud.

JOURNALIST #2

"The Sword of Israel!" His daughter  
holding her hand out to the  
Palestinians?

NESSA STEIN

As I have continued to say  
throughout this whole process -  
anything that contributes to  
promoting stability in the region,  
I hope will be greeted with  
enthusiasm on all sides.

(MORE)

NESSA STEIN (CONT'D)

And I believe it is - otherwise we simply wouldn't be here.

JOURNALIST #3

So you think you're single-handedly solving this problem?

NESSA STEIN

Oh, no! What we're doing today, it's just a feather on the dove.

JOURNALIST #3

But you're part of the dove.

NESSA STEIN

I certainly hope so.

JOURNALIST #3

So what about Tahet Technologies relationship with the PLO's terrorist past?

An awkward moment. Frances is still distracted on the phone.

NESSA STEIN

Those accusations are unsubstantiated.

JOURNALIST #3

But they still exist.

NESSA STEIN

If every rumour in this region was taken as fact then... well, then personally I would know for a fact that TV2 news anchor, Ido Zamir would be standing beside me right now with our love child bouncing on my hip.

JOURNALIST #1

(guilelessly)

So that's not true?

NESSA STEIN

Happy to deny it.

JOURNALIST #3

So you don't feel compromised.

NESSA STEIN

(a little laser in her eyes)

By what?

JOURNALIST #3

Your relationship with Tahet.



NESSA STEIN

Not at all. We all have a past, look at my own family name and what it has meant to different people on different side of the border. But today, today's a day to let these differences go; today's a day to look towards the future.

Frances has come off the phone and now steps in front of Nessa's podium.

FRANCES

Ladies and gentlemen, Tahet's CEO, Jalal El-Amin has been avoidably detained so may I suggest you hold all further questions until this afternoon. And just to confirm, the ceremony will take place in Hebron at three pm. Until then, thank you.

Frances promptly ushers Nessa off the podium.

87      **INT. LOBBY, THE AMERICAN COLONY HOTEL - MOMENTS LATER**      87

Frances leads a silent Nessa to the elevator into which they step.

88      **INT. ELEVATOR - CONTINUOUS**      88

The doors slam shut.

They are alone.

FRANCES

He's ill. Food poisoning.

89      **INT. EPHRA STEIN'S BEDROOM - DAY**      89

Rachel, heavily pregnant, lifts herself uncomfortably to a sitting position from her bed.

Atika is standing at the end of the bed.

ATIKA

I saw him go for a run this morning.

RACHEL

Ephra? Running? I don't think so.

ATIKA

I think, maybe, he wants to get away from things.

89 CONTINUED:

89

RACHEL  
 Ah, we'll, that kind of running,  
 that makes perfect sense.  
 (Looks at her stomach)  
 If only I could do the same.

ATIKA  
 You should stay in bed.

90 INT. HOTEL ROOM, THE AMERICAN COLONY HOTEL - DAY

90

Nessa is pacing in her room.

NESSA STEIN  
 He has to be there.

Frances is waiting on the phone.

FRANCES  
 I know.

NESSA STEIN  
 No, he has to be... Shit! What did  
 he eat?

FRANCES  
 I don't know; it's obviously pretty  
 bad.

NESSA STEIN  
 Frances, I don't care if he's on  
 his fucking death bed - he has to  
 be there this afternoon.

FRANCES  
 (into the phone)  
*As-salamu alaykum...*

91 INT. HOTEL ROOM, JALAL EL AMIN'S - DAY

91

An ASSISTANT is on the phone.

ASSISTANT  
*Wa `alaykum-salam.*

As we PIVOT off the Assistant we see -  
 Jalal El-Amin in bed, clearly very ill.

ASSISTANT (O.S.) (CONT'D)  
 Yes, it is very unfortunate.

92 INT. CALEB SCHWAKO'S OFFICE - DAY

92

CALEB SCHWAKO Nessa's strange security analyst is watching  
 Hayden-Hoyle finish the file Schwako has accrued on Monica  
 Chatwin.

(CONTINUED)

Hoyle finally closes the file and pauses as he tries to work things out.

HAYDEN-HOYLE

Monica Chatwin is working for the Palestinians.

CALEB SCHWAKO

To be insuring they have a man standing beside Nessa Stein.

HAYDEN-HOYLE

Who isn't Shlomo Zahary.

CALEB SCHWAKO

Who isn't an Israeli.

HAYDEN-HOYLE

But why's she doing that?

Schwako leans forward opens the file and finds a relevant page which he proffers to Hoyle.

CALEB SCHWAKO

This maybe helping you to find out. She has one phone she only uses for very rare things. Very rare. We found her having it because she used it to call Nathaniel Bloom for a coffee meeting many months ago. Since then she has been being called by one phone in the UK, two nights ago, and she is calling with it to another phone in Holland. And another in Washington, the United States.

HAYDEN-HOYLE

Do you know what was said?

CALEB SCHWAKO

No. But these calls, I am suggesting, you should now be listening in to.

Hoyle takes the page from Schwako.

HAYDEN-HOYLE

You know she wants my job.

CALEB SCHWAKO

I think she may be getting it.

Frances replaces the phone before turning to Nessa.

FRANCES

They're going to get him up. Fuck knows how it will look if he starts vomiting all over his shovel.

NESSA STEIN

We're still using those?

FRANCES

Just for the photo. And then you'll get in the digger.

NESSA STEIN

(checking)

And all I have to do is start it up.

FRANCES

Exactly.

NESSA STEIN

I don't want to start swinging that thing around when I don't know what I'm doing.

FRANCES

There's an engineer; he'll be right there and he'll explain it all but I'm reassured it's simply a key in the ignition.

Then Frances stares at Nessa.

NESSA STEIN

What?

FRANCES

I'm so sorry, I should have thought of this.

NESSA STEIN

What?

FRANCES

You can't wear a dress.

NESSA STEIN

What...

FRANCES

Think about it; you can't be climbing up that ladder into that cabin in a dress. What if the wind catches it?

NESSA STEIN

Really?

FRANCES

Really. You're going to have to wear trousers.

(suddenly she's  
massaging her own scalp  
in quite anguish)

Look at this: a world event rapidly turning into "Carry On... Up the Kibbutz!"...

As Nessa leaves the room, Frances picks up a MANILA ENVELOPE that has been left for them and absent mindedly rips it open.

94 **EXT. CITY WALL, OUTSKIRTS OF HEBRON, THE WEST BANK - DAY** 94

Beside an ANCIENT WALL and a number of small, tatty municipal buildings, the site for the ceremony is demarcated by a large cordon of "Do Not Cross" tape.

Inside here, against the wall, is a "Last Mile" telecom cabinet (you see them on the sides of roads all over the world)

This is at the centre of things - looking like the monolith in "2000 - A Space Odyssey"

**WORKERS** are guiding the DIGGER off the TRUCK's trailer, towards the cordon.

There is a lot of fumes, a lot of diesel, a lot of noise.

95 **INT. HOTEL BEDROOM, THE AMERICAN COLONY HOTEL - DAY** 95

We watch Nessa as she changes her outfit.

96 **INT. EPHRA STEIN'S HOUSE, ATIKA'S BEDROOM - DAY** 96

We watch Atika as she changes into an outfit she thinks is more beautiful, sexy even.

97 **INT. HOTEL BEDROOM, THE AMERICAN COLONY HOTEL - CONTINUOUS** 97

Nessa's shirt goes on.

98 **INT. EPHRA STEIN'S HOUSE, ATIKA'S BEDROOM - CONTINUOUS** 98

Atika's shirt goes on.

99 **INT. HOTEL BEDROOM, THE AMERICAN COLONY HOTEL - CONTINUOUS** 99

Nessa's trousers.

100 **INT. EPHRA STEIN'S HOUSE, ATIKA'S BEDROOM - CONTINUOUS** 100

Atika's trousers.

- 101      **INT. HOTEL BEDROOM, THE AMERICAN COLONY HOTEL - CONTINUOUS** 101  
 Finally, Nessa checks her look in the mirror.
- 102      **INT. EPHRA STEIN'S HOUSE, ATIKA'S BEDROOM - CONTINUOUS**      102  
 Finally, Atika does the same.
- 103      **INT. HOTEL BEDROOM, THE AMERICAN COLONY HOTEL - CONTINUOUS** 103  
 Then behind the closed door, Nessa pauses to collect herself -  
 as if opening that door she's finally about to go on stage.
- 104      **INT. EPHRA STEIN'S HOUSE, ATIKA'S BEDROOM - CONTINUOUS**      104  
 Atika does exactly the same.  
 Except she is ALSO carrying a SMALL BAG of BELONGINGS.
- 105      **INT. HOTEL BEDROOM, THE AMERICAN COLONY HOTEL - CONTINUOUS** 105  
 Nessa pulls open the door and steps out.
- 106      **INT. EPHRA STEIN'S HOUSE, ATIKA'S BEDROOM - CONTINUOUS**      106  
 Atika pulls open her door and steps out.
- 107      **INT. HOTEL ROOM CORRIDOR, THE AMERICAN COLONY HOTEL -**      107  
**CONTINUOUS**  
 Nessa walks down the corridor towards the living room in  
 which Frances is waiting.
- 108      **INT. EPHRA STEIN'S HOUSE, CORRIDOR - CONTINUOUS**      108  
 Atika walks down the corridor towards the stairs but as she  
 passes Kasim's room she stops.  
 The door is open.  
 She looks in.  
 The little boy's bedroom - a perfect shrine of terrible  
 vulnerability.  
 And we see a photo of KASIM, smiling, held in Atika's arms.  
 But when we return CLOSE on Atika's face she shows us no  
 emotion.  
 Before she CLOSES Kasim's bedroom door  
 And walks on.

Nessa walks into to see Frances staring at her, a contract in her hand, the Manila envelope in her other.

FRANCES

(Angry)

When did this happen?

NESSA STEIN

What?

FRANCES

When was this clause added?

Silence.

FRANCES (CONT'D)

Sixteen B! He can hold onto the rights to this deal no matter what happens in the future... No Matter What...

(she skips to the contract's end)

And that's your signature!

NESSA STEIN

Yes.

FRANCES

I have spent over six years standing beside you, hearing you say that you cannot be compromised, will not be. And frankly, I've been amazed at the ways in which you've managed to avoid it. So why this? Why have you signed this...

(the contract)

...when it's so absolutely obvious that you shouldn't.

(beat)

Well, you're compromised now, Nessa. And you've done it to yourself.

A moment of stillness between the two women.

NESSA STEIN

Do you trust me?

Frances is unable to quite answer.

NESSA STEIN (CONT'D)

Trust me now.

Nessa levels a steady stare until -

FRANCES

Well, he's up.

NESSA STEIN

Good.

FRANCES

The man you've just bequeathed half your company to... But the amount of imodium they've poured down his throat, he won't be shitting for sixteen years.

NESSA STEIN

Then we should go...

Silence.

NESSA STEIN (CONT'D)

I'm doing the right thing, Frances.  
So are you.

Nessa smiles at her loyal colleague as -

Frances picks up the Hotel room card key.

FRANCES

I hope so.

110 **INT. EPHRA STEIN'S HOUSE, KITCHEN - DAY** 110

CLOSE on the KEY STORE as Atika's hand reaches in first for -  
A set of car keys.

But then -

For ANOTHER SET of KEYS which have "COTTAGE" hand written on an old label.

She picks this up then closes the key store.

111 **INT. EPHRA STEIN'S HOUSE, LOBBY - DAY** 111

The Protection Officer is standing in the doorway of his office as -

Atika holds up her small bag of belongings.

112 **EXT. EPHRA STEIN'S HOUSE, FRONT COURTYARD - DAY** 112

The cars are parked off the road in a courtyard.

Atika steps into the runaround CAR.



- 113       **EXT. HOTEL ENTRANCE, THE AMERICAN COLONY HOTEL - DAY**                   113
- The DOORMAN holds the back door open for Nessa as she gets in.
- And Frances gets into the front.
- Both in front of -
- And behind this car.
- PROTECTION VEHICLES create an entourage.
- 114       **INT. NESSA STEIN'S PROTECTION CAR - DAY**                                   114
- The door is slammed on Nessa.
- 115       **INT. THE STEIN RUNAROUND CAR - DAY**                                       115
- Atika slams the door and starts the car.
- It judders but doesn't start.
- She tries AGAIN.
- It's coughing but won't go.
- She pauses.
- Calm.
- Tries again.
- It starts.
- She pulls away.
- 116       **EXT. SECURITY GATE, THE AMERICAN COLONY HOTEL - DAY**                   116
- We watch the SECURITY MEN raise the gates as Nessa's procession pulls through.
- 117       **EXT. EPHRA STEIN'S HOUSE, FRONT COURTYARD - DAY**                       117
- We watch the automatic GATES swing open and Atika's car draw out onto the street.
- 118       **EXT. CITY STREET, EAST JERUSALEM - DAY**                                   118
- We watch Nessa's procession UP AND PASS.
- 119       **INT. NESSA STEIN'S PROTECTION CAR - CONTINUOUS**                       119
- We watch Nessa pensively watch the world go by.

120      **EXT. CITY STREET, LONDON - DAY**      120

We watch Atika's car turn a corner and there waiting on it is  
 -

Ephra.

She stops.

121      **INT. THE STEIN RUNAROUND CAR - CONTINUOUS**      121

We watch as Ephra comes round the car, opens the passenger  
 door and STEPS IN.

SLAM.

EPHRA  
 (Beaming)  
 Hi! my name's Ephra; Today I'll  
 mostly be having a nervous  
 breakdown and running away from it  
 all! What's your alibi?

ATIKA  
 I've got to go and see my part  
 time, unnamed tutor to catch up  
 with all the studies I've been  
 missing out.

EPHRA  
 Fantastic! I've always liked an  
 educated woman! Drive on...

122      **INT. JALAL EL-AMIN'S CAR - DAY**      122

Looking pasty PALE, Jalal El Amin has just sat in the back of  
 his protection car.

123      **EXT. CITY STREET, RAMALLAH, WEST BANK - DAY**      123

In a similar cortege to Nessa's, we watch El Amin's car sweep  
 through an Arabic neighbourhood.

124      **EXT. CHECKPOINT 300, JERUSALEM-BETHLEHEM WEST BANK CROSSING** ~~124~~  
**DAY**

We watch Nessa's procession sweep up to the check point.

Because of her VIP status on this day, the procession is  
 guided to the vehicle access.

Where the procession continues unimpeded.

Past the CONCRETE REINFORCEMENTS.

125           **INT. NESSA STEIN'S PROTECTION CAR - CONTINUOUS**           125

We see the **ISRAELI IDF SOLDIERS** looking into the car as it draws past.

                          NESSA STEIN  
                          I was one of them once.

                          FRANCES  
                          On border patrol?

                          NESSA STEIN  
                          No, Forces Radio - with my first  
                          serious boyfriend. And I can tell  
                          you with authority that Whiter  
                          Shade of Pale lasts seven minutes  
                          fourteen seconds - time enough to  
                          explore each other's bodies  
                          intimately and still have your  
                          berets back on by the end...

Frances smiles before turning back round.

Leaving Nessa to momentarily reminisce on a rare carefree moment.

126           **EXT. PARLIAMENT SQUARE, LONDON - DAY**           126

We watch Atika's car in traffic as it sweeps past all the CONCRETE REINFORCEMENTS used to protect the Palace of Westminster.

127           **EXT. ROAD, OUTSKIRTS OF RAMALLAH - DAY**           127

We watch Jalal El-Amin's procession, BOUNCE precariously along a poorly maintained road.

Dust everywhere.

128           **EXT. WEST BANK, AREA "C" - DAY**           128

We watch Nessa's procession cut across the skyline as we did the digger previously.

129           **INT. NESSA STEIN'S PROTECTION CAR - CONTINUOUS**           129

                          FRANCES  
                          My first serious boyfriend got me  
                          out of my head on vodka the night  
                          before my Sociology A-Level. I was  
                          so drunk I put my head in his  
                          swimming pool and didn't stop  
                          breathing.

                          NESSA STEIN  
                          What did you get for your A-Level?

129 CONTINUED:

129

FRANCES

Didn't bother turning up. It was  
the early 80s, who did?

Both laugh.

130 **EXT. WEST BANK, AREA "C" - DAY**

130

We watch Jalal El-Amin's procession cut across the skyline as  
we did the digger previously.

But heading in the opposite direction to Nessa's as if in a  
pincer movement.

131 **EXT. CHISWICK FLYPAST, M4 - DAY**

131

We watch Atika's car head out of the city.

132 **INT. THE STEIN RUNAROUND CAR - CONTINUOUS**

132

Ephra looking nervous.

He turns to Atika and smiles, weakly.

But she is concentrating on the road.

133 **EXT. CITY WALL, OUTSKIRTS OF HEBRON, THE WEST BANK**

133

We watch Nessa's procession arrive.

There is a LARGE CROWD of onlookers and press.

Security man part the crowd so that Nessa's procession can  
come to a halt.

134 **INT. NESSA STEIN'S PROTECTION CAR - CONTINUOUS**

134

At a standstill, someone opens Nessa's door.

The NOISE from outside suddenly DRIVES IN along with the  
DUST.

NESSA STEIN

Here we go.

And she motions to get out.

135 **EXT. CITY WALL, OUTSKIRTS OF HEBRON, THE WEST BANK - DAY**

135

In amongst the crowd, Nessa's SECURITY try to create a buffer  
as -

Nessa greets people as -

Frances leads her towards the Telecom cabinet beside the  
wall.

As they are walking they turn to see -

135 CONTINUED:

135

Jalal El-Amin's procession arrive.

We watch him step out of the car, gingerly.

Surrounded by **AIDES** he is led to Nessa who -  
Greeted him warmly amongst the crowd.

NESSA STEIN

You made it.

JALAL EL-AMIN

Of course.

NESSA STEIN

(Cool)

How are you?

He intimates he's not so good.

NESSA STEIN (CONT'D)

Then let's get this done.

136 **EXT. REMOTE LAKE SIDE COTTAGE - DAY**

136

We establish the Lake side cottage we've previously seen in  
Ep 5, where the Steins come to escape.

Atika's car parks outside.

CLOSER THEN - we see Ephra get out and take a deep breath.

EPHRA

God, I love this place.

Atika looks at the view.

EPHRA (CONT'D)

We used to spend our summer  
holidays here... I mean, there was  
always some stranger looking after  
us - but it was as close to a  
childhood as we could get.

ATIKA

And now you're back.

EPHRA

With one important addition...

He looks at her suggestively.

137 **EXT. CITY WALL, OUTSKIRTS OF HEBRON, THE WEST BANK - DAY**

137

Time has moved on and Jalal El-Amin has been placed on a  
chair. But despite being underneath an umbrella, he is still  
visible wilting in the heat as he watches -

(CONTINUED)

137 CONTINUED: 137

Nessa walking along a line of **DIGNITARIES** and **WORKERS** as she is introduced to them by a **FOREMAN**.

Nessa, flanked by Frances, meets and greets effortlessly.

138 **INT. REMOTE LAKE SIDE COTTAGE, ENTRANCE - DAY** 138

Ephra and Atika crash into the room in full EMBRACE - hungry for each other.

ATIKA

Wait... let's switch the phones off. Go away, world!

She gets up and switches off the central phone console.

ATIKA (CONT'D)

There! Freedom!

EPHRA

At last!

And screaming in delight, she heads back towards a waiting Ephra.

139 **EXT. CITY WALL, OUTSKIRTS OF HEBRON, THE WEST BANK - DAY** 139

Now we watch Nessa and El-Amin exchange SHOVELS and then hold them for the press to take photos.

Nessa is accommodating as the press ask both to hold their shovels just so and in a variety of positions.

El-Amin is clearly suffering.

Frances notices this and looks across to his AIDES who also look concerned.

140 **INT. REMOTE LAKE SIDE COTTAGE, LIVING ROOM - DAY** 140

Atika and Ephra take their clothes off in between their passion.

141 **EXT. CITY WALL, OUTSKIRTS OF HEBRON, THE WEST BANK - DAY** 141

Nessa is standing at a microphone.

NESSA STEIN

Some years ago I came to Bethlehem and gave a very bad speech so I should really learn the lesson of that and keep this one short.

(beat)

But strangely enough what I said that day hadn't been pre-written or rehearsed - I just said it from the heart.

(MORE)

NESSA STEIN (CONT'D)

And I think what I said then still hangs true today.

(beat)

All this technology: all this fibre optics, last mile boxes, all this wizardry, this speed that's surrounding us now - all it's actually about is very, very simple. It's about our need to communicate, with each other, with others. Here.

(Palestine)

And there.

(Israel)

Talk. Trade. Understand.

(she's going to say more doesn't have to)

That's it... That's it...

Frances begins the round of APPLAUSE that follows as Nessa turns to El-Amin and shakes his hand.

But she doesn't smile.

And we are CLOSE on the HANDSHAKE as she HOLDS it until -

NESSA STEIN (CONT'D)

(with calm deliberation)

There's no secret to it.

And she just stares at him.

NESSA STEIN (CONT'D)

Not anymore.

Stillness before -

NESSA STEIN (CONT'D)

When will we be reunited?

JALAL EL-AMIN

This evening.

Finally she lets his hand go.

NESSA STEIN

Then I think we're done here...

Then she turns away in full SMILE.

NESSA STEIN (CONT'D)

So what's next?

Ephra and Atika continue to make love.



142 CONTINUED: 142  
 Ephra with the distracted passion of a troubled man.

143 **EXT. CITY WALL, OUTSKIRTS OF HEBRON, THE WEST BANK - DAY** 143  
 We watch Nessa climb the ladder on the Digger, her trousers a sensible choice in the circumstances.

144 **INT. DIGGER CABIN - CONTINUOUS** 144  
 She sits in the digger, now with a construction cap on, as an ENGINEER stoops in from the ladder.

NESSA STEIN  
 What do I do?

145 **INT. REMOTE LAKE SIDE COTTAGE, LIVING ROOM - DAY** 145  
 Ephra and Atika's lovemaking is approaching a climax.

146 **INT. DIGGER CABIN - CONTINUOUS** 146  
 The Engineer has shown her where the key is.

NESSA STEIN  
 Alright good, that's fine.

147 **EXT. CITY WALL, OUTSKIRTS OF HEBRON, THE WEST BANK - DAY** 147  
 We watch the Engineer climb back down from the cabin.  
 Nessa is inside it alone.

148 **INT. DIGGER CABIN - CONTINUOUS** 148  
 Nessa looks around her.  
 This should be the climax to her career.  
 But she stops.  
 She stares out across the crowd, her ELEVATED POSITION giving her an overview.  
 And there some distance away, we can see Jalal El-Amin being helped into his car.  
 About to leave.  
 Nessa makes a decision.

NESSA STEIN  
 No...

149 **INT. REMOTE LAKE SIDE COTTAGE, LIVING ROOM - DAY** 149  
 As Atika takes a sharp intake of breath at her SEXUAL CLIMAX.

150           **INT. DIGGER CABIN - DAY** 150

For a moment Nessa is completely still.

NESSA STEIN

Now...

Then her hand comes away from the keys.

Then she's standing.

151           **EXT. CITY WALL, OUTSKIRTS OF HEBRON, THE WEST BANK - CONTINUOUS**

From a CROWDED PERSPECTIVE we are UNABLE to see what's happening at the digger.

CLOSER

We are with Nessa as she comes down the ladder.

FRANCES

Are you alright?

NESSA STEIN

I... think there's a problem with the ignition.

The Engineer begins to climb the ladder as -

Nessa DISAPPEARS into the crowd.

152           **EXT. CITY WALL, OUTSKIRTS OF HEBRON, THE WEST BANK - CONTINUOUS**

With El-Amin's car, we see it begin to REVERSE.

Then we DROP BACK

To be in the crowd as Nessa begins to run.

153           **INT. DIGGER CABIN - CONTINUOUS** 153

The Engineer is now in the cabin's seat with a HELPER standing on the ladder beside him.

154           **EXT. CITY WALL, OUTSKIRTS OF HEBRON, THE WEST BANK - CONTINUOUS**

Frances is standing by the digger looking up at the Engineers and then turning distractedly to look in the direction Nessa has gone.

Amongst the crowd, Nessa is still trying to PUSH THROUGH.

We RETURN to -

- 154 CONTINUED: 154  
 Frances who looks back up at the Engineers as -
- 155 **INT. DIGGER CABIN - CONTINUOUS** 155  
 The Engineer TURNS the KEY.
- 155a **QUICK FRAME: INT. DIGGER ENGINE - CONTINUOUS** 155a  
 As the ignition turns over so -  
 The LIGHT on A MOBILE PHONE STRAPPED to the ENGINE ILLUMINATES.
- 156 **EXT. CITY WALL, OUTSKIRTS OF HEBRON, THE WEST BANK - CONTINUOUS**  
 Close on El-Amin in the back of his car as he sees -  
 Nessa running towards him through the crowd.
- 157 **INT. DIGGER CABIN - CONTINUOUS** 157  
 CLOSE on the ENGINEER'S FINGERS as he continues to press the key.  
 CLOSE on the ENGINEER'S FOOT as he PUMPS the THROTTLE.  
 CLOSE on his GRIMACE as -  
 The ENGINE STARTS and -
- 158 **EXT. CITY WALL, OUTSKIRTS OF HEBRON, THE WEST BANK - CONTINUOUS**  
 For a moment Frances is illuminated in a PIERCING WHITE LIGHT as -  
 We catch a momentary GLIMPSE of a WALL to a NEARBY BUILDING EXPLODING OUT TOWARDS US and then -  
 EVERYTHING GOES WHITE.  
 Only the SOUND of the most DEVASTATING EXPLOSION.
- 159 **EXT. GARDEN, HEBRON CITY - DAY** 159  
 A Child is playing in the garden when he hears the most dreadful sound of an EXPLOSION.  
 We DON'T see his face yet.  
 As he comes to a STANDSTILL, we are BEHIND HIM so we can see the HUGE BLACK MUSHROOM CLOUD that ERUPTS up into the atmosphere far in the distance.  
 But then we begin to CREEP ROUND the child so that we begin to see his face.

159 CONTINUED:

159

So that we begin to see -

**KASIM** - wordlessly staring at the black cloud.

EXTREME CLOSE UP ON ONE of HIS EYES as we see -

The REFLECTION of the mushroom cloud in them and then we -

CROSS FADE TO

160 **EXT. CITY WALL, OUTSKIRTS OF HEBRON, THE WEST BANK - CONTINUOUS**

Where Kasim's EYE FILLED the FRAME now we view -

The HOLLOW WALL - where the telecom cabinet box once stood,  
after all her efforts, it was the bomb itself.

And now the wall's all but GONE. Open sky beyond.

Which brings an -

END OF EPISODE