

The Honourable Woman

by

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Seven: "The Paring Knife"

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18TH JULY 2013 SHOOTING SCRIPT

EPHRA
(functionally in shock)
You're here...?

RACHEL
You think I'm that stupid?

ATIKA
Are you alone?

Rachel CONTINUES just to stare at her husband.

RACHEL
What, you think only people like
you are clever enough to slip away
unnoticed?

ATIKA
Rachel, are you alone?

Finally, Rachel turns her stare to Atika.

RACHEL
(tears welling)
Clearly...

Suddenly, Atika is striding to her BAG from which she pulls
out a SATELLITE PHONE.

ATIKA
(as she's dialling)
You must leave.

RACHEL
What?

ATIKA
(with the phone now to
here ear)
Now!

Ephra, confused, begins to back away from the confrontation,
becoming SILHOUETTED in the fully glazed back door.

RACHEL
(beginning to weep with
collapsing anger)
How dare you... My husband... my
life...

Atika is waiting for her phone call to be answered.

ATIKA
(about the phone)
Come on!

EPHRA
 (staring at Atika)
 What are you doing?

Atika puts down the phone as she strides over to Rachel.

ATIKA
 You have to leave now.

RACHEL
 DON'T YOU TOUCH ME!

EPHRA
 Atika, it's too late.

ATIKA
 It's not, not if you go now!

RACHEL
 What?

ATIKA
 YOU'VE GOT TO GO NOW!

RACHEL
 (genuinely alarmed)
 What, why?

EPHRA (O.S.)
 What's this?

Both women turn to look at Ephra who is STARING AT THE TV.

Then we see what he's staring at -

IMAGES of Nessa Stein's location when the BOMB BLAST occurred at the end of the last episode.

NEWS REPORTER (O.S.)
 Reports are just coming in of a massive explosion in the city of Hebron, in the Palestinian West Bank with early reports of multiple fatalities.

EPHRA
 Oh, Nessa...

BANG!

Suddenly the window behind Ephra EXPLODES as a BULLET passes through it and then -

Through Ephra's neck. Just as his father had been killed.

Ephra only has time to clutch his neck and stare wordlessly at Rachel when -

2 CONTINUED:

2

The next bullet EXPLODES out of his chest.

And he falls to the floor. DEAD.

Rachel begins to SCREAM uncontrollably.

ATIKA

Do you have a gun?

Atika STRIKES Rachel.

ATIKA (CONT'D)

Listen to me! Do you have a gun in
the house?

Finally, Rachel nods.

3 **INT. REMOTE LAKE SIDE COTTAGE, UTILITY ROOM - MOMENTS LATER** 3

A gun cabinet has been opened and we are then CLOSE on two shells as they are inserted into a 12 bore SHOT GUN.

Atika gives Rachel the gun.

ATIKA

Stay here.

RACHEL

What's happening?

ATIKA

You weren't supposed to be here.

RACHEL

What's happening?

But Atika has gone.

4 **INT. REMOTE LAKE SIDE COTTAGE, LIVING ROOM - CONTINUOUS** 4

Atika comes back into the living room to find -

SALEH AL-ZAHID standing in the doorway of shattered glass,
rifle in hand.

He is looking at the TV images of the Hebron explosion.

SALEH AL-ZAHID

She's dead.

Atika looks at the TV also before. It is a SURREAL scene -
these two people watching the television with a dead man at
their feet.

ATIKA

Yes.

SALEH AL-ZAHID

And him?

They both look at Ephra, clearly dead. Then they both look at each other.

SALEH AL-ZAHID (CONT'D)

So it's happened.

ATIKA

So leave.

He just stands as his eyes drift behind Atika.

ATIKA (CONT'D)

Not her.

Then he's staring right at Atika.

SALEH AL-ZAHID

Everyone.

ATIKA

No, just him. We agreed. That's why I brought him here.

SALEH AL-ZAHID

Everyone.

Atika's eyes go to Al-Zahid's hands as he then -

Swings his RIFLE towards her and she instinctively DIVES away to reveal -

Rachel standing in the doorway with the SHOTGUN RAISED as she empties BOTH BARRELS into a SHOCKED Al-Zahid.

He is BLOWN BACKWARDS out of the BROKEN WINDOW and onto the ground outside.

In the following deafening SILENCE -

RACHEL

(shocked to a neutral
voice)

You killed my husband. You led him here.

Wordlessly, Atika runs over to Rachel, TAKES the GUN, pops it open and replaces TWO CARTRIDGES.

Then she runs out.

Al-Zahid is mortally wounded but alive as -

Atika points the shotgun at his head.

ATIKA

You shouldn't have raped her.

And she pulls the trigger.

BANG!

Rachel can only watch in stunned silence as -

Atika pats down Al-Zahid's body and first BRINGS OUT a PASSPORT, his ISRAELI PASSPORT and then she finds what she's looking for -

A SATELLITE PHONE.

She presses REDIAL, finds one NUMBER and CALLS IT.

As she waits for it to DIAL, Atika holds a WARNING SIGN up to Rachel for her to be QUIET.

SOMEONE ANSWERS at the OTHER END of the PHONE.

ATIKA (CONT'D)

This is "Dagon"

Silence.

WOMAN'S VOICE

(finally)

Yes?

ATIKA

Ephra Stein is dead.

WOMAN'S VOICE

Why are you using this phone?

ATIKA

Because he's dead too.

WOMAN'S VOICE

How?

ATIKA

Ephra Stein's wife, she shot him.

WOMAN'S VOICE

She wasn't supposed to be there.

ATIKA

She followed us.

WOMAN'S VOICE

Where is she now?

ATIKA

Also dead.

WOMAN'S VOICE

How?

ATIKA

I killed her.

We see Rachel hear this.

WOMAN'S VOICE

Could it be as if he did it?

ATIKA

Yes.

WOMAN'S VOICE

Then stick to the plan. Leave now.

The line goes dead as Atika looks up and at Rachel.

And then -

Rachel's waters BREAK.

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

DAME JULIA WALSH is staring at the NEWS FOOTAGE of the Hebron explosion on the TV with **SIR HUGH HAYDEN-HOYLE** who is waiting on a phone.

DAME JULIA WALSH

She's dead.

HAYDEN-HOYLE

They think so.

DAME JULIA WALSH

Survivors?

Hoyle shakes his head.

HAYDEN-HOYLE

Not intended. There's a hole in the ground about thirty foot across.

(his attention suddenly
taken by a RESPONSE
down the phone)

Let me know immediately.

He replaces the phone.

HAYDEN-HOYLE (CONT'D)

Ephra Stein's missing. So's his wife and Atika Halabi, the missing child's mother.

DAME JULIA WALSH
Safe housed?

HAYDEN-HOYLE
Not by us.

BOORMAN enters.

BOORMAN
We've just had activity on Monica
Chatwin's phone.

DAME JULIA WALSH
You're listening in on Monica
Chatwin.

HAYDEN-HOYLE
She has a satellite phone which
doesn't appear to be accounted for
on her expenses...
(to Boorman)
And?

BOORMAN
She's been rung again by the same
number that called her last week.

HAYDEN-HOYLE
Audio?

BOORMAN
No. Just number and duration.

HAYDEN-HOYLE
Alright, well, log it, we'll come
back to it.

BOORMAN
It's just that...

HAYDEN-HOYLE
(interrupting)
...Have you been watching the TV -
it's really quite exciting.

BOORMAN
...This number - the closest we can
place it is Ephra Stein's holiday
home.

MONICA CHATWIN is using a SIMILAR SATELLITE PHONE to Al-
Zahid's.

She starts to dial a number.

8 **INT. MI6 HEADQUARTERS, OPERATIONS ROOM - DAY** 8

On the screen above the heads of Hoyle, Walsh and Boorman we watch a GRAPHIC of Monica Chatwin's PHONE SIGNAL move out of its LONDON LOCATION and UP to a SUB-ORBIT SATELLITE.

ANALYST
She's on again.

DAME JULIA WALSH
Why can't we hear it?

HAYDEN-HOYLE
We haven't had a chance to access her phone.

They watch as the signal comes back down from the Satellite and onto the European Map beneath.

ANALYST
And she's calling...

HAYDEN-HOYLE
(predictive)
Holland.

ANALYST
(agreeing)
Holland. Utrecht.

9 **EXT. HIGH RISE HOUSING PROJECT, HOLLAND - DAY** 9

Establishing the TOWER BLOCK we have previously seen to INTRODUCE -

10 **INT. LIVING ROOM, YANIV LEVI'S APARTMENT, HOLLAND - DAY** 10

YANIV LEVI answers his ringing phone. This is the man seen previously who organised the death of the university professor in Ep 5.

LEVI
Yes?

11 **INT. OFFICE - CONTINUOUS** 11

Monica is on the phone.

MONICA CHATWIN
Claim it.

12 **INT. LIVING ROOM, YANIV LEVI'S APARTMENT, HOLLAND - CONTINUOUS**

Levi is sat in front of his television with the NEWS FOOTAGE showing the Hebron bomb.

12 CONTINUED:

12

He FINISHES the call before dialling ANOTHER NUMBER.

Giving us time to notice the footage he is listening to is being conducted in HEBREW, on an Israeli channel.

Then we are EXTREMELY CLOSE on a PENDANT hanging around Levi's NECK on a LEATHER THONG.

It is the STAR OF DAVID with the ADDITION of TWO SWORDS making up the diagonals.

The thong is tight around Levi's neck making the pendant WOBBLE as we hear him say into the phone:

LEVI (O.S.)
(in Hebrew)
Claim it.

13 INT. MI6 HEADQUARTERS, OPERATIONS ROOM - CONTINUOUS 13

The GRAPHIC depicts the END of the CALL.

14 INT. REMOTE LAKE SIDE COTTAGE, BEDROOM - DAY 14

In the throes of LABOUR, Rachel wants nothing to do with Atika -

RACHEL
Get away from me!

Atika RESTRAINS Rachel.

ATIKA
This baby is coming now. NOW! You
have to let me help you.

Momentarily Rachel goes CALM before another CONTRACTION brings on a SCREAM.

15 INT. MI6 HEADQUARTERS, OPERATIONS ROOM - DAY 15

Boorman, his ear glued to ANOTHER PHONE turns to Hoyle.

BOORMAN
They're approaching the Stein's
second home now.

HAYDEN-HOYLE
Can you pull that up?

BOORMAN
Yes, we have a feed.

16 INT. REMOTE LAKE SIDE COTTAGE, LIVING ROOM - DAY 16

We watch an ARMED SWAT TEAM silently enter the living room.

17 **INT. MI6 HEADQUARTERS, OPERATIONS ROOM - CONTINUOUS** 17

The room watches the LIVE FEED on the monitors.

 SWAT TEAM MEMBER (V.O.)
 Two male fatalities: one IC6.

We see the SWAT MEMBER'S HANDS in front of his helmet camera now picking up the ISRAELI PASSPORT, Atika previously exposed.

 SWAT TEAM MEMBER (V.O.)
 Israeli. Name, Enad Geffen.

 HAYDEN-HOYLE
 (to Walsh)
 Actually, we'll need to discuss
 that...

 DAME JULIA WALSH
 Really? Just that?...

The SWAT MEMBER then stands and goes over to Ephra Stein.

 SWAT TEAM MEMBER
 Second male fatality: IC one.

We see the footage of Ephra.

 HAYDEN-HOYLE
 Ephra Stein.

18 **INT. REMOTE LAKE SIDE COTTAGE, LIVING ROOM - CONTINUOUS** 18

Moving with the SWAT Team we can hear SCREAMING coming from another room.

19 **INT. MI6 HEADQUARTERS, OPERATIONS ROOM - CONTINUOUS** 19

The FOOTAGE leads us through the house to a BEDROOM in which we find -

20 **INT. REMOTE LAKE SIDE COTTAGE, BEDROOM - CONTINUOUS** 20

We find Rachel in the LAST THROES of LABOUR being supported by ATIKA as the SWAT TEAM BURST IN.

21 **INT. MI6 HEADQUARTERS, OPERATIONS ROOM - CONTINUOUS** 21

We can see Rachel's Labour on the footage as we hear -

 SWAT TEAM MEMBER (V.O.)
 Female IC1 in labour.

Hoyle sits back in his chair.

21 CONTINUED:

21

HAYDEN-HOYLE

Jesus...

DAME JULIA WALSH

See why I never went off the
pill?...

22 INT. REMOTE LAKE SIDE COTTAGE, BEDROOM - CONTINUOUS

22

In between contractions Rachel screams -

RACHEL

She helped kill my husband...

(pointing at Atika)

SHE KILLED MY HUSBAND!

23 INT. MI6 HEADQUARTERS, OPERATIONS ROOM - CONTINUOUS

23

Even Julia Walsh is surprised by that news.

DAME JULIA WALSH

Oh, oh, oh - what the fuck is going
on here?

Boorman is on his PHONE.

BOORMAN

We have a claim! Just posted on the
internet for the assassination of
both Nessa Stein and Ephra Stein.

HAYDEN-HOYLE

Who by?

BOORMAN

Coming up now.

DAME JULIA WALSH

Am I still asleep?

As the footage continues on Rachel's labour.

ATIKA

(on the footage)

Help me deliver this child. HELP
ME!

HAYDEN-HOYLE

Who's made the claim, John?

BOORMAN

League of Sameria.

DAME JULIA WALSH

Israelis! Shit!

BOORMAN

Coming up now.

The UPLOADED FOOTAGE shows a STILL PHOTO of the STAR OF DAVID with the TWO SWORDS motif we last saw on Levi's neck.

Underneath this a VOICE OVER can be heard speaking in HEBREW with a banner SUBTITLES in ENGLISH beneath the Star of David motif.

This claim is heard in the room over the continued screaming from Rachel Stein.

DAME JULIA WALSH

For fuck's sake, switch that woman off!

The Analyst MUTES the sound on the LIVE FEED as the CLAIM continues.

VOICE OVER

(translated from Hebrew)

"...The League of Sameria, we are the true Zionists we are the true believers. Nessa Stein has betrayed our cause. She has betrayed her country. Nessa Stein is in bed with the Palestinians; she sleeps with the Palestinians; Nessa Stein has a bastard child with the Palestinians; she is their whore; their vassal; she should not be heard; she had to die - and so does her family name!"

The footage ends.

Silence.

DAME JULIA WALSH

A child?

HAYDEN-HOYLE

Yes, the one that's been taken.

DAME JULIA WALSH

You didn't think to tell me?

HAYDEN-HOYLE

I can't fetch a ball and talk at the same time, old dog that I am.

Walsh sits down, involuntarily.

DAME JULIA WALSH

Fuck!

BLACKOUT**TITLES**

Like the titles to the previous episode - We are extremely CLOSE on a stream of numerals moving in sequence across our screen. This movement is accompanied by the SOUND of a wavelength being listened to at very SLOW speed.

Throughout the course of the TITLES this process should SPEED UP so that the numbers become faster and faster and the sound pitch, higher and higher.

Until -

We finally see that this sequence is the DIGITIZATION of a human voice.

And, finally, this is what we hear, somewhat MUFFLED -

The sound of a telephone being picked up.

MALE VOICE #1
(Arabic, subtitled)
Yes?

MALE VOICE #2
(Arabic, subtitled)
She has agreed.

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**

We start on Atika's HANDS as she washes the BLOOD from them and it spirals away down the plug hole.

When she switches off the tap she reveals she is flanked by UNMASKED SWAT TEAM MEMBERS, one of whom then PLASTIC CUFFS her.

CONTINUED:

As they do so, Atika stares at Ephra, untouched, lying dead on the floor, until -

The sound of a BABY CRYING, makes her BREAK EYE CONTACT with the corpse.

She is led towards the FRONT DOOR.

As she passes the BEDROOM she PAUSES to see -

A MEDICAL TEAM with the new born BABY and attending to RACHEL.

RACHEL

Give her to me...

And she is handed her baby.

ATIKA

(quietly to her captors)
She has children at home. Someone will need to collect them from school.

And then she is led outside.

INT. OFFICE - DAY

Monica Chatwin is dialling on her satellite phone.

INT. MI6 HEADQUARTERS, OPERATIONS ROOM - DAY

BOORMAN

She's up again.

Once more we watch the GRAPHIC of Chatwin's phone come up off google earth and then back down towards -

BOORMAN (CONT'D)

USA, East coast.

The graphic starts to ZERO IN on -

BOORMAN (CONT'D)

Washington. Bethesda...

Each time the graphic gets closer.

BOORMAN (CONT'D)

(finally)
Exeter Road, Moorland Lane.

ANALYST

Call terminated.

BOORMAN

That's as close as we can get.

26 CONTINUED:

26

HAYDEN-HOYLE
Now we wait for the after shock.

27 INT. WHITE HOUSE PRESS ROOM, WASHINGTON, USA - DAY 27

KATE LARSSON is standing at the GOVERNMENT PODIUM.

KATE LARSSON
Good morning, ladies and gentlemen.

28 INT. MI6 HEADQUARTERS, HAYDEN-HOYLE'S OFFICE - DAY 28

Hoyle is watching the press briefing being given by Kate Larsson on the TELEVISION.

Kate Larsson's caption reads:

Kate Larsson, Special Advisor to the Secretary of State.

KATE LARSSON
Tragically, within the central grouping there have been no reported survivors. Seventy Four souls have yet to be accounted for.

PRESS (O.S.)
Including Nessa Stein?

Pause.

KATE LARSSON
Yes. Including Nessa Stein. Her Press Advisor, Frances Pirsig is also amongst that number as are many of her team. However, Jalal El-Amin, her partner in this cable venture, is amongst the survivors.

29 EXT. PALESTINIAN AUTHORITY BUILDING, WEST BANK - DAY 29

JALAL EL-AMIN is being interviewed by a PRESS PACK.

JALAL EL-AMIN
It is with unbelievable sorrow that we have also heard of the simultaneous assassination of Ephra Stein by an Israeli terrorist group.

PRESS
How come you survived?

JALAL EL-AMIN

By the grace of God. And it is this fortune that allows me to say, categorically here today, that the work Nessa Stein and the Stein Group began here we will continue - in memory of a great martyr to the Palestinian cause. What hope for Israel when it even kills it's own?!

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

30

The DANIEL BORGARAZ is seated behind his desk in interview.

DANIEL BORGORAZ

The State of Israel categorically denounces this horrendous crime. Over many years we have worked tirelessly with the Stein Company to help achieve its aim of peaceful reconciliation and this heinous act of violence will do nothing to shake our resolve to continue along this path.

PRESS (O.S.)

How do you respond to the fact an Israeli extremist group has claimed the murders and that its leader, Yaniv Levi, has remained at liberty and clearly unmonitored by your security forces?

Pause.

DANIEL BORGORAZ

I can assure you this issue will be addressed at the very highest level.

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

31

Establishing Yaniv Levi's location as we hear -

A television BROADCAST being played at VERY HIGH VOLUME.

32 **INT. CORRIDOR, HIGH RISE HOUSING PROJECT, HOLLAND - DAY**

32

We can STILL hear the sound of the television as we follow with a DUTCH ARRESTATIETEAM (SWAT) along the corridor.

An OLD WOMAN steps out of her door to watch them pass.

The arrive at a door.

Break it DOWN and ENTER.

33 **INT. LIVING ROOM, YANIV LEVI'S APARTMENT - CONTINUOUS** 33

The television is BLARING LOUD as we -

Find Yaniv Levi, sitting on his sofa, DEAD.

We are then CLOSE on the PENDANT of the League of Sameria, previously seen around Levi's neck.

The LEATHER STRAP to which it is attached has been used as a TOURNIQUET to STRANGLE him.

One of the team switches the TELEVISION OFF.

34 **EXT. LONDON PARK - DAY** 34

Hoyle is walking with Israeli Attache JUDAH BEN-SHAHAR

BEN-SHAHAR

It wasn't us. It's the same as Samir Meshal; we wanted to get to him but...

HAYDEN-HOYLE

...someone got there first.

Ben-Shahar nods.

BEN-SHAHAR

...Again. The man who shot Ephra Stein, his passport is a fake.

HAYDEN-HOYLE

We're aware. But you've no idea who he is.

BEN-SHAHAR

We have no record of him...

Ben-Shahar stops.

BEN-SHAHAR (CONT'D)

Whatever we may or may not have done in the past, we didn't kill Nessa Stein or her brother.

HAYDEN-HOYLE

Except world opinion seems to think you did.

35 **INT. MI6 HEADQUARTERS, HAYDEN-HOYLE'S OFFICE - DAY** 35

Boorman has just entered.

BOORMAN

We've run a list of all government workers resident in the Bethesda area; as you can imagine there's quite a few but on Moorland Lane there's just one.

He puts the photograph down on the table.

BOORMAN (CONT'D)

Kate Larsson, special advisor to...

HAYDEN-HOYLE

The Secretary of State.

(beat)

What's her background?

BOORMAN

Ivy League, Homeland Department, Defence procurement, then State Department. Not a particularly noisy individual although we did trowel up a piece she wrote in 1999 for the New Republic - which is pretty hawkish. But then, you know, it is a warrior state.

Hoyle considers before.

HAYDEN-HOYLE

How much CCTV footage do we have of Samir Meshal's hotel during his stay in Washington?

BOORMAN

Within the lobby, the complete period.

Hoyle tosses the photo back at him.

HAYDEN-HOYLE

Then you know what to do.

INT. MI6 HEADQUARTERS, HAYDEN-HOYLE'S OFFICE - LATER

We start on TELEVISION FOOTAGE of Kate Larsson at the Washington press coverage.

KATE LARSSON

Good morning, ladies and gentlemen.

Then the footage is FAST FORWARDED and we then see -

Hayden -Hoyle, remote control in hand, scanning the footage until he STOPS and presses PLAY again.

KATE LARSSON (CONT'D)

Of course at this stage it is too early to give any definitive reactions to these events, but once the facts are gathered...

As she's speaking Hoyle rises from his chair and heads towards the window.

Throughout the following we are PUSHING IN on Hoyle as he listens.

KATE LARSSON (O.S.) (CONT'D)

You can expect a full and unambiguous response from the Secretary of State.

PRESS (O.S.)

Will that involve a full unambiguous condemnation of Israel's failure to reign in its own domestic extremists?

KATE LARSSON (O.S.)

If what looks to have happened actually has - then you can expect a very strong response from this department.

PRESS (O.S.)

And from the Secretary of State herself?

KATE LARSSON (O.S.)

Yes. She has agreed.

The introduction of **SCORE** and the sudden CLOSE ANGLE on Hoyle reveals to us that he has heard something VITAL.

KATE LARSSON (O.S.) (CONT'D)

But it's obviously vital that the facts on the ground are verified before any such comment might or would be made.

Hoyle has now spun round and is returning to the television.

Suddenly Kate Larsson has been FREEZE-FRAMED. Then she is being VISUALLY REWOUND. Then REPLAYED.

PRESS

And from the Secretary of State herself?

KATE LARSSON

Yes. She has agreed.

CONTINUED:

REWIND. PLAY. CLOSER.

KATE LARSSON (CONT'D)
She has agreed.

REWIND. PLAY. CLOSER.

KATE LARSSON (CONT'D)
She has agreed.

PAUSE.

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

HAYDEN-HOYLE
 It's the Secretary of State. She's
 the one who's agreed.

DAME JULIA WALSH
 To what?

HAYDEN-HOYLE
 I don't know. But I think Samir
 Meshal was a go-between for the
 Palestinians and the US. This is a
 grab of him meeting Kate Larsson in
 his Hotel lobby two days before he
 died.

He lays down a screen grab from CCTV footage showing SAMIR MESHAL meeting with Kate Larsson.

HAYDEN-HOYLE (CONT'D)
 And twenty five minutes later he'd
 made his fatal mistake; a phone
 call into the Palestinian
 territories. And when he said "She
 has agreed" the Americans heard him
 say it and because they were
 secretly piggybacking on a Israeli
 wiretap they knew the Israelis had
 heard it too. So they had to take
 him out before the Israelis could
 get to him and find out what it was
 she's agreed to.

DAME JULIA WALSH
 The murder of Nessa Stein?

HAYDEN-HOYLE
 Maybe but I don't think so. Come
 on, this is real politik. Whatever
 it is, it's got to make the US look
 good. Nessa Stein's murder...
 actually, I think it's Monica
 Chatwin who's holding the sticky
 end of that.

(MORE)

37 CONTINUED:

37

HAYDEN-HOYLE (CONT'D)
 But she's only doing it to give the
 US the chance to step forward and
 do something incredible.

He considers the scenario before -

HAYDEN-HOYLE (CONT'D)
 Huh! And there was me thinking
 she's gunning for my job when all
 along - she just wants yours.

For the first time we see Walsh caught.

DAME JULIA WALSH
 Ouch...

38 INT. WHITE HOUSE PRESS ROOM, WASHINGTON, USA - DAY

38

We begin on a White House **AIDE** standing at the podium.

AIDE
 Ladies and gentlemen, The Secretary
 of State.

TIP HAGEN, strides onto the stage and up to the podium. She
 is strong, possibly Afro-American and forthright but bares no
 easy comparison with any of her factual forebears.

TIP HAGEN
 Good morning.

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

39

Hoyle is watching the speech on TV, whilst dunking a biscuit
 into his tea.

The info beneath the screen INFORMS us who Tip Hagen is.

TIP HAGEN
*As many of you are aware, we have
 now had to draw the tragic
 conclusion that two days ago Nessa
 Stein, an unending campaigner for
 reconciliation in the Middle East,
 was killed by a terrorist outrage
 perpetrated by a group functioning,
 apparently unencumbered, within the
 State of Israel.*

40 INT. MI6 HEADQUARTERS, JULIA WALSH'S OFFICE - CONTINUOUS

40

Julia Walsh is sitting at her desk holding her FINGERS UP in
 the air, so as the NAIL PAINT can dry - as she too watches -

40 CONTINUED:

40

TIP HAGEN

As the shock waves continue across the region and the world, this administration has decided that it cannot let this appalling act go unanswered.

Julia BLOWS on her nails as we -

41 INT. OFFICE - CONTINUOUS

41

Monica Chatwin is standing over her TV looking down at the broadcast with evident anxiety.

In fact, she's BITING her nails.

TIP HAGEN

Throughout the length of Israel's existence, America has stood full square beside her. Our loyalty and belief cannot be questioned and we do not bring it in to question today. However, as a sister might her sibling, there can come a time when the conduct of one must be called into question by the other. This is such a time.

42 INT. WHITE HOUSE PRESS ROOM, WASHINGTON, USA - CONTINUOUS

42

TIP HAGEN

Nessa Stein was not a politician, she was a businesswoman; a businesswoman who recognised with pragmatic, economic conviction that a balance needs to be brought between Israel and Palestine. It was a bold and charismatic stance in a region that has become mired in stalemate and distrust - and for which, tragically, she paid with her life.

43 INT. MI6 HEADQUARTERS, HAYDEN-HOYLE'S OFFICE - CONTINUOUS

43

Hoyle is holding his dunked biscuit near his open mouth - absolutely STILL as he listens.

Through the glass partition we can see Boorman and OTHERS watching the same speech on a screen.

43 CONTINUED:

43

TIP HAGEN

I'm not a businesswoman, I'm a politician and a politician recognises that a state without a cohesive identity is a state that cannot function, a state that will fail - and a failed state is a danger to the world. A balance needs to be brought to bear - not only one that is economic, to which Nessa Stein's life must surely attest, but also one that is political, to which cause this administration has now decided to take a bold and certain stance:

44 INT. WHITE HOUSE PRESS ROOM, WASHINGTON, USA - CONTINUOUS 44

TIP HAGEN

(at speed so that the full impact will really only register once she's left the stage)

Should the Palestinian Authority resubmit its application to the UN for full State recognition, it is the intention of this administration not to exercise its veto. From this day on we, the American people, will not stand in the way of Palestine's quest for statehood. Thank you.

45 INT. OFFICE - CONTINUOUS 45

Monica Chatwin PUNCHES the air.

46 INT. MI6 HEADQUARTERS, JULIA WALSH'S OFFICE - CONTINUOUS 46

Julia Walsh's drying hands look as if they're being held up in surrender.

AIDE (O.S.)

No questions.

47 INT. MI6 HEADQUARTERS, HAYDEN-HOYLE'S OFFICE - CONTINUOUS 47

The frozen Hoyle does not move as his WET BISCUIT breaks from his fingers and tumbles towards his tea cup.

But BEFORE it can make a splash we -

48 EXT. LONDON PARK - DAY 48

A SKIP is DROPPED to the GROUND. It makes a huge REVERBERATION as we then -

(CONTINUED)

Find Monica Chatwin running along a path as -
 Julia Walsh's CAR pulls up alongside, her window down.

DAME JULIA WALSH

Wow!

Chatwin just smiles a crooked smile, but keeps running.

DAME JULIA WALSH (CONT'D)

You had that planned all along?

MONICA CHATWIN

I heard it might be coming...

DAME JULIA WALSH

I hear you want my job.

MONICA CHATWIN

I'll take Hoyle's - to start with.

DAME JULIA WALSH

I wouldn't push him.

MONICA CHATWIN

I thought you were going to do that
 for me.

Just the THWACK of Chatwin's shoes.

DAME JULIA WALSH

Today's a different world.

MONICA CHATWIN

A better one.

DAME JULIA WALSH

Worth the life of Nessa Stein?

Chatwin takes a hold of the car's window sill.

MONICA CHATWIN

Stop!

Walsh's car stops.

MONICA CHATWIN (CONT'D)

(with conviction)

I believed in Nessa Stein. I
 believed in what she stood for -
 and I believe today what she stood
 for has finally come to pass.
 Thanks to her. She made it happen.

DAME JULIA WALSH

With a little help from you.

48 CONTINUED:

48

MONICA CHATWIN

Actually, she refused any of my
advice.

DAME JULIA WALSH

Then that is certainly very sad...

Up goes the window.

Off come Monica's hands from the sill.

As Walsh waves her UNSEEN driver to DRIVE ON.

DAME JULIA WALSH (CONT'D)

(to herself whilst
smiling at Monica)

Because if she could smell a rat in
you, she really was someone to
believe in.

49 **EXT. LONDON PARK - CONTINUOUS** 49

Walsh has left Monica with something to consider.

50 **INT. ENTRANCE LOBBY, HOYLE'S MANSION FLAT - NIGHT** 50

An exhausted looking Hoyle PAUSES by his communal post box to
take out the MAIL.

Amongst the letters is a MANILA ENVELOP which he opens.

Inside are SURVEILLANCE PHOTOS of ANJELICA his ex-wife.

51 **INT. CORRIDOR, HOYLE'S MANSION FLAT - NIGHT** 51

Hoyle steps out of the LIFT into a DARK CORRIDOR.

He FLIPS the SWITCH. Nothing.

He goes to the LAMP, finds the BULB, TWISTS it, and the LIGHT
comes BACK ON.

52 **INT. ENTRANCE, HOYLE'S MANSION FLAT - MOMENTS LATER** 52

Hoyle enters his flat, switches on the light.

Nothing. All is normal.

53 **INT. STUDY, HOYLE'S MANSION FLAT - MOMENTS LATER** 53

Hoyle enters and scans the room.

Nothing.

He is just about to leave when he -

(CONTINUED)

53 CONTINUED:

53

Notices the PORTRAIT of ANJELICA when she was younger, propped up against the wall as usual except now -

It has been DEFACED by a STANLEY KNIFE.

54 **EXT. ENTRANCE TO OFFICE BLOCK - DAY**

54

We watch Monica Chatwin emerge from the office.

HAYDEN-HOYLE (O.S.)

What's this?

Hoyle is standing on the street holding up the Surveillance photos of Anjelica.

MONICA CHATWIN

Should I know?

HAYDEN-HOYLE

Should I start talking to IA?

MONICA CHATWIN

I don't believe we have an IA in the secret service...

HAYDEN-HOYLE

We will after this.

Silence before Monica sighs.

MONICA CHATWIN

What is all this, Hugh? Claw marks on your desk top? It's not worth it; just stand up and walk away.

HAYDEN-HOYLE

Don't. Touch my wife.

MONICA CHATWIN

Ex-wife. And from what I understand, someone else is touching her already...

(beat)

See? Even that's over! It's all over... Catch up HH!

And she walks away.

55 **INT. HOSPITAL ROOM - DAY**

55

SHLOMO ZAHARY is seated on a chair at the foot of a bed in which Rachel is asleep.

The baby also asleep in a cot beside her.

Shlomo is dressed in black and unshaven, appropriate for the mourning.

55 CONTINUED: 55

Finally he stands.

56 **INT. HOSPITAL CORRIDOR - MOMENTS LATER** 56

We are CLOSE on Shlomo's MOBILE PHONE as it comes to life and indicates a MESSAGE.

Shlomo puts the mobile on LOUD SPEAKER to hear the message:

NESSA STEIN
(via answer phone)
Shlomo! It's me. It's Nessa! I'm
alive!

57 **FLASHBACK: EXT. CITY WALL, OUTSKIRTS OF HEBRON, THE WEST BANK 7-DAY**

We are running with Nessa Stein, through the crowd gathered for the opening ceremony.

There is a HUGE FLASH of WHITE.

Everything goes SILENT.

Just an awful TINNITUS like RINGING.

The DUST CLEARS and we see Nessa lying on the ground, much of her clothing RIPPED from her back.

Blood from her nose, her ears.

Through the dust and from her POV we see the Man standing over her looking down.

Then HANDS are LIFTING her from the ground.

She is travelling across the earth.

THREE MEN are carrying her towards -

A CAR - the boot OPEN.

58 **FLASHBACK: INT. CAR BOOT - CONTINUOUS** 58

Nessa is flung into the boot, only to the CONTINUED SOUND of RINGING until -

The BOOT FLAP SLAMS SHUT.

SILENCE.

Then we hear the song **CHANSON DU MOIS DE MAI**, it is the same NURSERY SONG we have heard when Nessa was captured before - a motif of capture as -

59 **INT. ROOM, HEBRON, WEST BANK - DAY**

59

Nessa comes round to the DISTANT sound of the nursery rhyme.

She takes in her surroundings.

Sits up.

The SHEET she is lying on COMES UP with her - it is STUCK to her back with DRIED BLOOD.

She is STILL in tattered, BLOODY clothes.

But the sound of the Nursery rhyme rouses her to stand.

The SHEET comes with her and then -

She hears a CHILD'S VOICE, talking.

And she begins to pull herself OFF the sheet.

60 **INT. CORRIDOR, HEBRON, WEST BANK - CONTINUOUS**

60

Nessa steps out of her room and walks along the corridor towards the music.

61 **INT. ROOM 2, HEBRON, WEST BANK - MOMENTS LATER**

61

A cassette player is playing the music.

The room is pleasant and CHILD FRIENDLY.

Nessa appears incredibly incongruous standing in such an innocent space when she is CAKED in blood.

Then she sees evidence of a meal having been eaten.

And we can HEAR a BOY'S voice and a WOMAN'S voice muttering in answer - coming from next door.

It's then that Nessa sees the MOBILE PHONE left beside the food.

Nessa GRABS for it, DIALS and waits.

NESSA STEIN

No, no, no...

(she waits for the
answering machine to
finish as she looks
anxiously at the door)

Shlomo, it's me. It's Nessa! I'm
alive!

As she says it the door opens and in walks **KASIM**.

61 CONTINUED:

61

In shock Nessa can only lower the phone from her ear as both stare at the other.

Until a **WOMAN** of Arabic appearance, following after the boy enters and SCREAMS.

NESSA STEIN (CONT'D)

Shh! Please...

And then we hear the sound of MEN running towards the room.

They BURST in and DRAG Nessa from the room.

NESSA STEIN (CONT'D)

(to Kasim)

It's alright...

And she is dragged out, the door SLAMMING SHUT behind her.

62 **EXT. PALESTINIAN MISSION, LONDON - DAY**

62

Establishing the Palestinian Mission.

63 **INT. PALESTINIAN MISSION, LONDON - DAY**

63

We start CLOSE on **MAGDI MURAJI**, Palestinian Ambassador to the UK.

DAME JULIA WALSH

It's a pay-as-you-go located in the H1 area of Hebron... That's Palestinian responsibility - your responsibility.

MAGDI MURAJI

We've checked. She's not there.

DAME JULIA WALSH

Well, of course, she'll have been moved.

MAGDI MURAJI

We don't think so. We think this is an Israeli ploy to discredit the brave stand America has taken against them.

(beat)

Nessa Stein is dead. A martyr to our cause.

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

64

Establishing the Israeli Embassy.

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

65

We start on the Daniel Borgaraz

DANIEL BORGORAZ

You want us to go in and get her out.

DAME JULIA WALSH

I'm surprised we're even having this conversation.

DANIEL BORGORAZ

Really? Even if she is alive, we find out where she is and we go in and then she dies... think about that; then we really will have killed Nessa Stein.

DAME JULIA WALSH

But this is a chance to save her - to save your face.

DANIEL BORGORAZ

We can't take that risk.

DAME JULIA WALSH

I think you're going to have to.

DANIEL BORGORAZ

No, you're not listening to me: We can't take that risk. We can not.

Pause as Julia feels his gaze.

DAME JULIA WALSH

But we can.

DANIEL BORGORAZ

We would not stand in your way. And remember, the airspace above the Palestinian territories, it is Israeli.

DAME JULIA WALSH

Huh, when you hear that, makes you think doesn't it? They've got a point.

We start on Hayden-Hoyle, seated.

Dame Julia is staring out of the window.

DAME JULIA WALSH

I don't know; dip a toe in the Middle East and before you know it you're Jaques fucking Cousteau...

She turns back into the room, sighing.

DAME JULIA WALSH (CONT'D)
I'm not even suggesting UK boots on
Palestinian soil.

HAYDEN-HOYLE
You won't have to; the one person I
think could get her out, belongs
there already.

INT. MI6 HEADQUARTERS, INTERVIEW ROOM

We start CLOSE on Atika.

HAYDEN-HOYLE (O.S.)
What do you think's going to
happen, Atika?

Atika betrays no emotion.

Hoyle is seated opposite her with Boorman.

ATIKA
I don't know.

HAYDEN-HOYLE
Take a guess.

Silence.

HAYDEN-HOYLE (CONT'D)
You see, right now, I think your
group's confused otherwise they'd
have killed her already. So this is
our one opportunity, but I'm sure
it's very narrow.

Silence.

HAYDEN-HOYLE (CONT'D)
I understand.

ATIKA
What do you understand!?

HAYDEN-HOYLE
You believe in a cause. Actually I
quite admire it; one that's worth
giving your life to; killing for;
and dying - because he was you
know, he would have killed you -
one of your own.

ATIKA
His name was Enad Geffen, he was an
Israeli.

HAYDEN-HOYLE

Yeah, yeah, we've been through all that. Atika, you're as much of a pawn in this as Nessa Stein.

(beat)

But then I can even understand you justifying in your mind why he would do that. As long as it's for the cause. Anything for the cause. And what is that? Palestinian statehood? And here we are - this close to your goal; nothing must stop it from happening. Nothing.

(beat)

And that's why you have to help us get Nessa Stein out. Because if the world finds out that she wasn't killed by that bomb but by your own people, while she was incarcerated, God knows where - imagine what that's going to do. Imagine how far that will set your cause back! We'd be back to David and Goliath.

Pause.

ATIKA

(finally)

Maybe they know. Maybe that's why she's still alive. Maybe they'll let her go.

HAYDEN-HOYLE

Maybe. Maybe... It's just that we also have another problem.

ATIKA

You have the problem.

HAYDEN-HOYLE

We. There's a wiretap listening to everything that comes out of the territories.

ATIKA

Huh... The Jews...

HAYDEN-HOYLE

And someone else. Someone who will have also heard that call, who now knows she's still alive. And these people, they've worked very hard to see her dead and now that the world thinks she is, they'll want her to stay that way.

67 CONTINUED:

67

ATIKA

So let them.

HAYDEN-HOYLE

Except we know she's not, Atika. So I'm giving you this chance to go back in there and explain exactly what it would mean, for your cause, for your people, if Nessa Stein doesn't come out of Palestine alive.

(beat)

But you better hurry - because we "ain't" got long...

68 INT. TOURIST BUS, ISRAELI WEST BANK CROSSING - DAY

68

We watch an **ISRAELI SOLDIER** walking up the bus aisle checking passports until he stops at ONE.

ISRAELI SOLDIER

You are American.

AMERICAN

Yes.

The American, bearded as he is, has a body on him suggestive of supreme, military fitness.

ISRAELI SOLDIER

In a bus full of Danes?

AMERICAN

Is there a problem?

The soldier considers the situation for a moment before dismissively handing the passport back leaving the American to watch him leave.

69 INT. CORRIDOR, 2ND LOCATION, HEBRON - DAY

69

Nessa is pulled along the corridor by two **MEN**.

They reach a doorway to a room and try to PUSH her in but Nessa REFUSES.

She struggles so hard she actually gets her FEET UP on either side of the doorway in order to BLOCK herself from being pushed in.

Eventually the Men overcome her and she is -

70 INT. ROOM, 2ND LOCATION, HEBRON - CONTINUOUS

70

Thrown on to the makeshift BED.

And the DOOR is SHUT and LOCKED.

(CONTINUED)

70 CONTINUED: 70

Exhausted, Nessa lies down but the PAIN from the injuries to her BACK make her TURN on her side REVEALING the INJURIES to us.

Then we are CLOSE on her EYES as Nessa begins to PASS OUT.

71 **MONTAGE, FLASHBACK - EXT. CITY WALL, OUTSKIRTS OF HEBRON, THE WEST BANK - DAY**

To SCORE

We are running with Nessa as she pursues the Man through the crowd -

But this time the CROWD are pushing her BACK.

She can't get through.

NESSA STEIN
Please! Let me through!

72 **MONTAGE, FLASHBACK - INT. ROBING ROOM, HOUSE OF LORDS - DAY** 72

We watch Nessa being robed for her investiture.

73 **MONTAGE, FLASHBACK - INT. TAXI CAB - DAY** 73

Similar to Episode 1, we watch Nessa MAKING LOVE to a MAN in the back of the cab as -

74 **MONTAGE, FLASHBACK - INT. ROBING ROOM, HOUSE OF LORDS - CONTINUOUS** 74

As before the FRAGMENTS from one sequence CUT IN to the other.

75 **MONTAGE, FLASHBACK - INT. GAZA STRIP, CELL - NIGHT** 75

As in Episode 4, Saleh Al-Zahid enters the cell with WILD eyes.

This INTERCUTS with -

76 **MONTAGE, FLASHBACK - INT. TAXI CAB - DAY** 76

Nessa continues to make love with this man as -

77 **MONTAGE, FLASHBACK - INT. GAZA STRIP, CELL - NIGHT** 77

At KNIFE POINT against Nessa's NECK, we are aware of the full HORROR of Al-Zahid's intent.

78 **MONTAGE, FLASHBACK - INT. RESTAURANT - DAY** 78

MUTE of sync sound from Episode 1, Nessa is standing up making her first speech.

- 79 **MONTAGE, FLASHBACK - INT. CHAMBER, HOUSE OF LORDS - DAY** 79
MUTE of sound, from Episode 2, we watch LADY ROBERTS and LADY ANDREWS make their speeches watched by Nessa.
- 80 **MONTAGE, FLASHBACK - INT. GAZA STRIP, CELL - NIGHT** 80
The TIP of the KNIFE CUTS INTO Nessa's throat.
- 81 **MONTAGE, FLASHBACK - INT. APARTMENT, LONDON - NIGHT** 81
Nessa is FLUNG to the floor by **TOM CRACE**, her attacker from Episode 5 - again the full HORROR of his intent obvious.
- 82 **MONTAGE, FLASHBACK - INT. NESSA STEIN'S PRIVATE APARTMENT, PANIC ROOM - NIGHT** 82
Nessa is lying on the bed inside her STARK PANIC room.
- 83 **MONTAGE, FLASHBACK - INT. GAZA STRIP, CELL - NIGHT** 83
His ABUSE completed, Al-Zahid is struck by the OIL LAMP.
- 84 **MONTAGE, FLASHBACK - INT. LAVATORY, HOUSE OF LORDS - DAY** 84
From Episode 2, Nessa is SICK into a lavatory.
- 85 **MONTAGE, FLASHBACK - EXT. LONDON PARK - DAY** 85
From Episode 1 we watch SUPER EIGHT FOOTAGE of Nessa as an EIGHT YEAR OLD at the top of a PLAY SLIDE in the PARK.
Down she goes.
A BLOODIED KNEE - HANDS that come in to LIFT her.
And then the FACE of **ELI STEIN** - smiling into camera.
- 86 **MONTAGE - EXT. NEWS FOOTAGE - DAY** 86
Documentary footage of MISSILES being SHOT by the ISRAELI ARMY.
- 87 **MONTAGE, FLASHBACK - EXT. CITY WALL, OUTSKIRTS OF HEBRON, THE WEST BANK - DAY**
Nessa is being HELD BACK by the CROWDS and in the DISTANCE a MAN has TURNED AWAY.
- NESSA STEIN
Oh, daddy!
- 88 **MONTAGE - EXT. NEWS FOOTAGE - DAY** 88
Documentary footage of MISSILES being SHOT by the ISRAELI ARMY.

She is in a change of CLOTHES, she has been nursed.

She sees Atika.

NESSA STEIN
(in shock)
You're here...

ATIKA
I've always been here. Always.

Nessa is confused until she sees the KEY Atika is holding.

And then how she INSERTS it into the DOOR LOCK on this side of the door.

And how Atika then TURNS the LOCK - the jailor now.

Locking them both in as -

Atika WITHDRAWS the key.

NESSA STEIN
Oh...

ATIKA
I didn't know what that man would do to you and I tried to stop him with all my heart. But I did know that they would take you in Gaza.

NESSA STEIN
No...

ATIKA
We knew what your brother had done. We knew he'd do something else. I had to stay close to find out what it was. And we were right; he was his father's son.

NESSA STEIN
I'm my father's daughter!

ATIKA
But you are different.

NESSA STEIN
Yes! I tried to help you.

ATIKA
You were also trying to help the Israelis and they were using you while you did it.

NESSA STEIN
I was trying to help both sides.

ATIKA

You can't do that.

NESSA STEIN

You can!

ATIKA

And look what they did. What they always do.

NESSA STEIN

Look what you've done?

ATIKA

What else could we do? We had nothing else left.

Silence.

NESSA STEIN

You knew they'd taken Kasim.

ATIKA

All we did was return him to his family. And after all, you had not claimed him for yourself.

NESSA STEIN

You claimed him for me.

ATIKA

You let me.

NESSA STEIN

Where is he now?

ATIKA

Here. He's in no danger; he never was.

NESSA STEIN

But I am! And you knew... you knew... All along.

Silence.

ATIKA

Yes.

NESSA STEIN

Why?

Atika reaches into a BAG at her feet and places a large piece of SHRAPNEL on the bed between them.

ATIKA

When I was twelve my mother was
killed by an Israeli missile. And
when I went back - this is what I
found.

She picks the shrapnel up and hands it to Nessa who FLIPS it
over and there the LETTERS:

S. T. E. I. N.

Nessa TRACES her fingers across her name before - she
proffers the piece back.

ATIKA (CONT'D)

No.

Nessa stares at it in her hand.

NESSA STEIN

I tried to change it.

ATIKA

With what? Cables? We need a
nation!

NESSA STEIN

It's a step!

ATIKA

Have you seen the hills? What
they're building. We don't have
time for steps - we need a giant
leap! Now!

NESSA STEIN

By killing me.

ATIKA

No. Not anymore. You survived - and
now we have to save you.

ZAHID AL-ZAHID the old man last seen in Episode 4 is now
seated at a dinner table at the END of a meal.

He has a CATHETER attached to the top of his hand, the line
of which is attached to a MEDICAL DRIP.

ZAHID AL-ZAHID

Do you know who I am?

Nessa is standing with Atika.

ZAHID AL-ZAHID (CONT'D)

I am Kasim's grandfather.

Zahid NODS.

ZAHID AL-ZAHID (CONT'D)

My son raped you. On my orders.
Mine. One of my soldiers also, he
killed your father. On my orders.

(beat)

What I have ordered is beyond all
imagining.

A DRIP of SALINE drops into Zahid's bag.

ZAHID AL-ZAHID (CONT'D)

So I must ask you: if there was a
knife on the table between us here,
what would you do?

Silence until Zahid then PLACES a PARING KNIFE on the table
between them.

Further silence as Zahid stares at Nessa.

And Nessa stares at the knife.

ZAHID AL-ZAHID (CONT'D)

Your brother is dead.

(beat)

I ordered that too.

Nessa's face creases into suppressed tears.

ZAHID AL-ZAHID (CONT'D)

The hatred you feel for me, right
now, only matches what I have felt
for your people all my life.

Nessa's eyes LOCK on the knife before, slowly, she lifts them
to look at Al-Zahid.

ZAHID AL-ZAHID (CONT'D)

I know you won't take it because
you think you're better than me:
more cultured, more sophisticated;
more human - and I hate you all the
more because you've never
questioned why that is.

NESSA STEIN

No, I have - and I know the answer,
I've known it since I first asked -
and every dreadful thing that's
happened to me since, the answer's
always been the same: I deserve it.

She steps forward to the table.

Zahid's eyes fixed on her as -

She places something on the table.

NESSA STEIN (CONT'D)
All of it.

The piece of Stein shrapnel.

NESSA STEIN (CONT'D)
No matter what I do.

A moment before Zahid leans forward and picks up the knife.

ZAHID AL-ZAHID
(simply)
Then I can let you go.

NESSA STEIN
When?

ZAHID AL-ZAHID
Now.

NESSA STEIN
With the boy.

ZAHID AL-ZAHID
(ending the
conversation)
No, he stays.

He KNOCKS on a wall with a STICK.

NESSA STEIN
I want the boy.

ZAHID AL-ZAHID
He has a mother already. You gave
him to her.

NESSA STEIN
I want him back.

ZAHID AL-ZAHID
Too late. Live with it.

TWO MEN enter to take her away.

NESSA STEIN
I'll come back for him.

Zahid shrugs before replacing the paring knife on the table.

ZAHID AL-ZAHID
I don't think so.

Or a moment Nessa looks at the men before making a simply,
profound decision.

NESSA STEIN

I do.

100 **INT. CORRIDOR, HOUSE OF ZAHID AL-ZAHID - CONTINUOUS** 100

We watch Nessa walk calmly through the corridor, flanked by the men.

101 **INT. LIVING QUARTERS, HOUSE OF ZAHID AL-ZAHID - MOMENTS LATER**

Atika is standing alone in the room with Zahid.

ATIKA

(in Arabic)

I didn't realise you'd ordered that.

ZAHID AL-ZAHID

(in Arabic)

Why did you need to know?

ATIKA

Let the boy go with her.

ZAHID AL-ZAHID

(in Arabic)

No.

ATIKA

She'll come back for him.

ZAHID AL-ZAHID

No she won't.

(beat)

She won't even leave.

ATIKA

(with rising suspicion)

What are you going to do?

ZAHID AL-ZAHID

Us? Nothing.

ATIKA

Then who is?

ZAHID AL-ZAHID

Them.

Silence.

ATIKA

Why?

ZAHID AL-ZAHID

Eli Stein is her father.

ATIKA

We were there, Zahid...

Atika then uses her hands to represent the distance of feet.

ATIKA (CONT'D)

Now we're here...

She uses her thumb and forefinger to indicate inches.

ATIKA (CONT'D)

Let her go.

ZAHID AL-ZAHID

I have.

ATIKA

Home.

ZAHID AL-ZAHID

Look what her father did to ours.
Look what his bombs made of us.

ATIKA

But our cause...

ZAHID AL-ZAHID

She'll disappear; no one will ever
know.

ATIKA

But the British already do.

ZAHID AL-ZAHID

Huh! The British - they should
never have drawn that line in the
first place!

ATIKA

No, I'm going to stop this; this is
not for the cause, what you're
doing, it's for revenge.

ZAHID AL-ZAHID

Atika, come here. Let me show you
something.

There is a bag at his feet towards which he leans.

ZAHID AL-MASSR

I can't get it. Help me.

Atika walks over to pick up the bag.

ZAHID AL-ZAHID

I have been willing to sacrifice my
children for this...

101 CONTINUED:

101

As Atika picks up the bag -

Zahid grabs her as he sticks the PARING KNIFE into her side.

She GASPS.

As he tries to draw the knife across her stomach, Atika REACHES across the desk for the -

Stein shrapnel - which she picks up and then sticks it into his neck -

Just as Eli Stein died.

She holds his knife hand whilst the strength begins to subside from his body.

ATIKA

Revenge is not our cause...

Then she WHEELS around and begins to shout in ARABIC.

ATIKA (CONT'D)

HELP! HELP! HE'S BLEEDING!

More MEN run into the room as Atika points them towards Zahid.

102 **INT. CORRIDOR, HOUSE OF ZAHID AL-ZAHID - CONTINUOUS**

102

Atika runs through the corridor.

103 **INT. ROOM, HOUSE OF ZAHID AL-ZAHID - CONTINUOUS**

103

Atika runs into the room and SLAMS the door.

She examines the WOUND in her side - it's not good.

She scans the room, sees a POT of EMBROIDERY, KNOCKS it over, finds SAFETY PIN then swiftly -

PINS the WOUND together.

Then wiping her hands she takes off her Rucksack and takes out the same SATELLITE PHONE that belonged to Saleh Al-Zahid, his DRIED BLOOD is still on it.

She dials the number.

ATIKA

This is "Dagon."

104 **INT. OFFICE - DAY**

104

Monica Chatwin is seated at her desk.

104 CONTINUED: 104

MONICA CHATWIN
Yes.

105 **INT. ROOM, HOUSE OF ZAHID AL-ZAHID - CONTINUOUS** 105

ATIKA
You must also take the child.

MONICA CHATWIN (O.S.)
(down the line)
Why?

ATIKA
He knows. You must take him too.

106 **INT. OFFICE - CONTINUOUS** 106

Monica Chatwin hardly blinks an eye.

MONICA CHATWIN
Okay.

107 **INT. ROOM, HOUSE OF ZAHID AL-ZAHID - CONTINUOUS** 107

ATIKA
She is already on her way. Tell
your person to wait. I will bring
the boy.

MONICA CHATWIN (O.S.)
(down the line)
You'll have to put your foot on it.

ATIKA
Tell me where to go?

108 **INT. CORRIDOR, HOUSE OF ZAHID AL-ZAHID - MOMENTS LATER** 108

Atika comes back into the corridor to hear the household in
UPROAR.

109 **INT. ROOM 2, HOUSE OF ZAHID AL-ZAHID - MOMENTS LATER** 109

Atika RUNS into a ROOM to find -
Kasim standing there, fearful at all the NOISE.

ATIKA
It's alright, darling. Come with
me.

And she takes him by the hand.

110 **EXT. REMOTE ROAD, AREA "C", THE WEST BANK - DAY** 110

In WIDE vista we see a CAR travelling at speed.

118 CONTINUED:

118

It is the same AMERICAN TOURIST we previously saw in a bus full of DANES.

He squints into the distance as he sees -

An approaching vehicle.

119 **INT. CAR - CONTINUOUS**

119

Nessa flanked by men.

120 **EXT. REMOTE ROAD, AREA "C", THE WEST BANK - DAY**

120

We watch Atika's car speed across the open sky.

121 **EXT. REMOTE CLEARING, AREA "C", WEST BANK - DAY**

121

We watch the American wait as the approaching car gets closer.

He looks up into a pale blue sky.

Then from another angle the moving car has ARRIVED.

Wordlessly, one Man steps out and pulls Nessa from the back seat.

As soon as she is out, he is back in and the car SPEEDS AWAY.

NESSA STEIN

(to the American)

Please, you have to help me!

ROBERT HARDY

(calming her)

Shh! That's what I'm here for.
Nessa Stein?

NESSA STEIN

Please we have to go back!

ROBERT HARDY

I'm so glad to see you! My name's Robert Hardy. I'm from the American Embassy. I'm here to take you out.

NESSA STEIN

There's a child! We have to go back for him!

ROBERT HARDY

It's alright, I know! They're bringing him to us.

NESSA STEIN

What?

121 CONTINUED:

121

ROBERT HARDY
They're bringing him here.

NESSA STEIN
How do you know?

ROBERT HARDY
I've just been called. Kasim,
right?

NESSA STEIN
Yes.

ROBERT HARDY
Yes. All we have to do is wait.
Don't worry, Ms. Stein. He's on his
way.

122 **EXT. CITY STREET, LONDON - DAY** 122

We watch an UNMARKED POLICE CAR, FLASH it's way through the streets at HIGH SPEED.

123 **INT. UNMARKED POLICE CAR - CONTINUOUS** 123

Hoyle is seated in the back being driven through the streets at high speed.

124 **EXT. REMOTE ROAD, AREA "C", THE WEST BANK - DAY** 124

We watch Atika's car.

125 **INT. CAR - CONTINUOUS** 125

As Atika sees something up ahead.

Through the windscreen we see a PUFF of DUST way ahead.

ATIKA
Hold on!

126 **EXT. REMOTE ROAD, AREA "C", THE WEST BANK - CONTINUOUS** 126

Atika pulls the car off the road and lurches it to a halt.

127 **INT. CAR - CONTINUOUS** 127

She pulls Kasim to the floor.

128 **EXT. REMOTE ROAD, AREA "C", THE WEST BANK - MOMENTS LATER** 128

The DUST from Atika's car has just settled when -

The car previously carrying Nessa sweeps past on its way back to Hebron.

It does not stop.

129 **INT. CAR - MOMENTS LATER**

129

Atika tries to start the car - but it DOESN'T start.

Kasim pulls himself back up off the foot well.

Just as the car SPLUTTERS into life.

Atika looks at him and then takes her hands off the wheel before SMILING at him with great KINDNESS.

ATIKA

Darling, there's something I want
you to do and I need you to listen
very carefully.

130 **EXT. REMOTE ROAD, AREA "C", THE WEST BANK - CONTINUOUS**

130

We watch the stationary car for a moment as -

ATIKA

First, you must know that I love
you very much.

131 **EXT. REMOTE CLEARING, AREA "C", WEST BANK - DAY**

131

Nessa and Hardy are scanning the distant horizon for signs of an approaching car.

There isn't one.

NESSA STEIN

Where are they? Why don't we go and
meet them half way?

ROBERT HARDY

It's best we stay put. They know
where we are.

He smiles at her with reassurance.

ROBERT HARDY (CONT'D)

Don't worry; they'll be here.

They stare at the horizon.

ROBERT HARDY (CONT'D)

The world thinks you're dead, did
you know that?

As he scans the distance she looks at him and then she catches a GLIMPSE of a HANDGUN tucked into the back of his trousers.

132 **INT. COMMAND CENTRE - DAY**

132

Hoyle crashes in through the door to find a number of **RAF PERSONNEL** seated in front of LARGE SCALE MONITORS.

As Hoyle sits.

HAYDEN-HOYLE

Where are we?

REAPER ANALYST

About to link up with Waddington.

The SCREEN suddenly goes live with GRAPHIC INFORMATION

REAPER ANALYST (CONT'D)

And we're on.

133 **EXT. REMOTE CLEARING, AREA "C", WEST BANK - DAY**

133

Nessa and Hardy are still waiting until -

ROBERT HARDY

There!

A PUFF of dust in the distance.

134 **INT. CAR - DAY**

134

Atika is driving at speed when the SATELLITE phone rings.

ATIKA

Pass me the phone.

Kasim reaches into the rucksack, finds the phone and passes it to Atika.

Having done so he sees a GLIMPSE of a HANDGUN in her rucksack.

ATIKA (CONT'D)

(into the phone)

Hello?

135 **INT. COMMAND CENTRE - DAY**

135

Hoyle is on the phone.

HAYDEN-HOYLE

We have you.

Then for the first time we see on the SCREEN in front of him a LIVE picture of Atika's car speeding across the desert.

141 CONTINUED: 141

ATIKA (CONT'D)
So you're going to keep your eyes
tight shut, that's the game, just
like I said. Can you do that for
me?

Kasim nods.

ATIKA (CONT'D)
Tight shut! That's my boy.

142 **EXT. REMOTE CLEARING, AREA "C", WEST BANK - MOMENTS LATER** 142

Nessa can see Atika and Kasim beginning to walk towards her.
FURTHER BACK Hardy is catching UP.

143 **INT. COMMAND CENTRE - CONTINUOUS** 143

We can SEE the action form above.

REAPER ANALYST
What's happening, sir?

Hoyle is on the phone.

HAYDEN-HOYLE
I don't know.

144 **EXT. REMOTE ROAD, AREA "C", THE WEST BANK - DAY** 144

Nessa is approaching Atika and Kasim.
Atika then LETS GO of Kasim's hand.

ATIKA
Eyes shut, darling. Tight shut.

He stands still.

Then she steps away to get a better view of the pursuing
Hardy as -

Nessa reaches Kasim and sweeps him up in her arms.

NESSA STEIN
You're safe!

BANG!

Nessa wheels round to see Atika having fired her gun.
Then we see Hardy DROP to the floor.

145 **INT. COMMAND CENTRE - CONTINUOUS** 145

We see Hardy hit the ground.

145 CONTINUED:

145

HAYDEN-HOYLE
(instinctively reacting
to the vision)

Whoosh!

146 **EXT. REMOTE CLEARING, AREA "C", WEST BANK - CONTINUOUS** 146

Now Atika has turned to Nessa and Kasim.

Nessa has him in her arms watching what just happened with
incomprehension.

ATIKA
Back in the car! Now!

Nessa doesn't move.

ATIKA (CONT'D)
He was going to kill you both!
TRUST ME! TRUST ME NOW!

Nessa stares at Atika for a moment, deciding.

NESSA STEIN
Where will you take us?

ATIKA
To the Israeli border.

Then Nessa, holding Kasim, and Atika are running back to the
car.

147 **INT. COMMAND CENTRE - CONTINUOUS** 147

Hoyle is still on the phone.

HAYDEN-HOYLE
Answer the phone!...

148 **EXT. REMOTE CLEARING, AREA "C", WEST BANK - CONTINUOUS** 148

Atika answers the phone.

ATIKA
Hello?

HAYDEN-HOYLE (O.S.)
What happened?

ATIKA
It's over, he's down. We're heading
for the Israeli border.

NESSA STEIN

No.

The car won't start, giving Atika a moment to THINK before -

ATIKA

Give me the phone.

Nessa does so.

ATIKA (CONT'D)

You drive.

NESSA STEIN

Where are you going?

Atika begins to open the door, a pistol in one hand the satellite phone in the other.

ATIKA

If it starts and I'm not back, go!

NESSA STEIN

No!

ATIKA

Go!

(referring to Kasim)

Please... Don't let him see.

Kasim is crouched into the rear foot well.

And after one FINAL GLANCE at Kasim, Atika then OPENS her door and peels out.

Nessa, in the driving seat, is trying to start the car when -

ANOTHER BULLET rips through the PASSENGER SEAT where she'd been seated only moments before.

159 **EXT. REMOTE CLEARING, AREA "C", WEST BANK - CONTINUOUS** 159

With phone in one hand, hand gun in the other, Atika crouches beside the car.

ATIKA

(into the phone)

Where is he?

160 **INT. COMMAND CENTRE - CONTINUOUS** 160

HAYDEN-HOYLE

We can't see.

161 **EXT. REMOTE CLEARING, AREA "C", WEST BANK - CONTINUOUS** 161

We hear the car SPLUTTER into LIFE.

161 CONTINUED:

161

ATIKA

GO!

Nessa accelerates the car away as -

THWACK!

A bullet hits Atika, throws her to the ground followed by

TWO FURTHER GUN SHOTS.

CLOSE on the ACCELERATING car WHEEL as one of the REAR TYRES EXPLODES.

Then we're BACK with Atika who, as the dust begins to settle sees -

Hardy, concentrating on the car, is running through the dust to get a BETTER AIM at it.

Then Atika speaks into the phone.

ATIKA (CONT'D)

(into the phone)

On me... Now.

And she shoots towards Hardy who -

Having missed him, immediately turns his attention back to her.

162 INT. COMMAND CENTRE - CONTINUOUS

162

Hoyle is watching Nessa's car driving away leaving a trail of dust and TWO FIGURES emerging from the dust.

The reaper analyst is listening to instructions on his headphones.

REAPER ANALYST

(responding)

Yes, Sir.

He then looks up at the screen and PRESSES a COMMUNICATION button.

REAPER ANALYST (CONT'D)

On her.

Hoyle can do nothing but look as -

163 EXT. REMOTE CLEARING, AREA "C", WEST BANK - CONTINUOUS

163

Atika fires towards Hardy who drops to the floor, ROLLS, and shoots through the dust.

The bullet STRIKES Atika, mortally.

(CONTINUED)

163 CONTINUED:

163

We stare at her as she stares up at the sky.

Her blood seeping into the earth as -

Hardy, still looking towards Nessa's flight, hobbles over towards Atika to finish her off.

And we are looking at Atika as Hardy's shadow crosses her face.

ATIKA

Get off my land...

And she almost smiles as Hardy levels the gun at her head.

And -

A FLASH of WHITE.

164 **INT. COMMAND CENTRE - DAY**

164

We see the missile EXPLODE where the TWO FIGURE were.

REAPER ANALYST

Target struck and destroyed. 15.56.
GMT.

Hoyle sits back in his seat and TOSSES his headphones on to the desk.

And sighs.

165 **INT. CAR - DAY**

165

Nessa is driving at speed.

She takes a corner.

166 **EXT. REMOTE ROAD, AREA "C", THE WEST BANK - CONTINUOUS**

166

The exploded rear wheel FAILS to grip the corner.

The car SPINS.

And JACK KNIFES off the road.

Coming to a HEAVY STOP.

167 **INT. CAR - MOMENTS LATER**

167

Nessa is trying to restart the car.

It won't start.

She gives up and looks at her watch before turning to Kasim.

167 CONTINUED:

167

NESSA STEIN
 (gently)
 Come with me.

168 **EXT. REMOTE ROAD, AREA "C", THE WEST BANK - CONTINUOUS** 168

We watch Nessa and Kasim get out of the car.

NESSA STEIN
 It's alright; you'll be safe.

And we watch them run from the car.

169 **EXT. ROCKY VALLEY, WEST BANK - DAY** 169

We establish the small valley before -

We see Nessa carrying Kasim up the escarpment.

As they begin to crest the top we -

Are behind them and we JIB UP to reveal -

The FENCE between the West Bank and Israel stretching out for miles along the horizon.

NESSA STEIN
 We'll follow the fence line.

170 **INT. JEEP, FENCE LINE, WEST BANK - DAY** 170

We are traveling with a UNIT of an IDF BORDER PATROL as the see -

Two **FIGURES** walking towards them in the distance.

171 **EXT./INT. FENCE LINE, WEST BANK - CONTINUOUS** 171

We are WIDE as we watch the jeep first pass Nessa and Kasim then TURN and DOUBLE BACK towards them.

Then we are CLOSE in on the group as one SOLDIER SHOUTS at them in Hebrew.

To which Nessa, just stares at him before -

NESSA STEIN
 (in Hebrew)
 My name is Nessa Stein.
 (beat)
 This is my son.
 (beat)
 Let us in.

And we are CLOSE on Nessa's face as she waits for the response.

171 CONTINUED: 171

And then we DROP BACK to the WIDE to see her PICK her son back up.

172 INT. CORRIDOR, IMMIGRATION OFFICE, ISRAEL - NIGHT 172

We move in front of SHLOMO ZAHARY as he strides down a LONG corridor.

173 INT. ROOM, IMMIGRATION OFFICE, ISRAEL - NIGHT 173

The door swings OPEN to reveal Nessa, with Kasim asleep beside her.

She stands to see -

Shlomo stride in and stand there staring at her.

SHLOMO ZAHARY

The fuck kind of holiday was that?!

And then he opens his arms and EMBRACES her.

174 INT. MI6 HEADQUARTERS, JULIA WALSH'S OFFICE - DAY 174

Despite all the military paraphernalia in which he's dressed, it's quite clear BRIGADIER GENERAL HARLAN BERKOFF has just had one of the shocks of his career.

DAME JULIA WALSH

So... time for a tidy up, wouldn't you say - before we both go back to that "see no monkey" business.

(she mimics "see no evil")

And by the way what ever that involves, it doesn't involve Hugh Hoyle, okay? I think we can both agree, he has more than earned his retirement.

She sits back and lets the impact settle on Berkoff.

BRIG GEN HARLAN BERKOFF

How come it all came down to you?

DAME JULIA WALSH

Well, I don't know Harlan... but maybe it had something to do with the fact that in a room full of pussies...

CLOSE on Dame Julia Walsh.

DAME JULIA WALSH (CONT'D)

I'm the only one with a vagina...

175

INT. HOTEL BEDROOM - NIGHT

175

It is night. The lights in the room are OFF.

But the television is ON.

Its FLICKERING light BATHING the room as we EXPLORE it.

The 24HR NEWS is playing on its LATE NIGHT LOOP.

US NEWS BROADCASTER (O.S.)

Although confusion still surrounds
Stein's remarkable reappearance
from an assassination attempt that
killed seventy five people last
week including Ephra Stein,
baroness Stein's elder brother...

We move across a SIDE TABLE with a HANDGUN placed on it.

Then we find a JAR of SLEEPING PILLS.

A GLASS of WATER.

And the we're moving across the PILLOW to find.

Monica Chatwin asleep on ONE SIDE of a DOUBLE BED.

US NEWS BROADCASTER (O.S.) (CONT'D)

...reaction to her survival in the
region has been swift with both
Israel and Palestine welcoming the
news.

Then GENTLY the COVERS to her bed are LIFTED OFF her SLEEPING
BODY by UNSEEN hands.

Then, peculiarly, a LENGTH of PLY BOARD, 3 foot by 8, is SLID
onto the BED BESIDE HER.

US NEWS BROADCASTER (O.S.) (CONT'D)

Strained relations between Israel
and the United States looks set to
continue however, with a spokesman
for Secretary of State, Tippi
Hagan, confirming the US's
intention not to veto any future UN
resolution on Palestinian
statehood, insisting that it
remained a priority for the
administration.

Then in RAPID SUCCESSION, one **MASKED MAN** lifts Chatwin's body
onto the PLY BOARD.

As she WAKES UP she lifts her head.

(CONTINUED)

As a BELT used as a TOURNIQUET is FLICKED around her NECK by another **MASKED MAN**.

US NEWS BROADCASTER (O.S.) (CONT'D)
Lindsay Latham has this:

LINDSAY LATHAM (O.S.)
Dick, Daniel Betherbridge, State Department's new spokesman, cited Abraham Lincoln today in his response to the Lazarus like survival of English Baroness Nessa Stein. Quoting the 16th President's famous adage that though a man may walk slowly, he should never walk backwards, he confirmed the government remained committed to the removal of its UN veto from any Palestinian attempt for state recognition.

We watch the PLY BOARD slide FORWARD off the END of the bed then the a THIRD **MASKED MAN** assists the first to tilt the PLY BOARD UP into an UPRIGHT POSITION as the Second man continues the brace the belt around Chatwin's neck. In effect she is now being HUNG.

LINDSAY LATHAM (O.S.) (CONT'D)
However in the light of this pre-emptive move both Russia and China have indicated that should it come to a final vote they may now reconsider their previous record and veto the US plan. This coupled to Stein's spectacular reemergence, forced Betherbridge to concede that the region's already volatile political landscape is set, once again, to undergo yet more tumultuous upheaval.

Once dead, the Men lay the PLY BOARD back on the bed.

LINDSAY LATHAM (O.S.) (CONT'D)
Dick.

US NEWS BROADCASTER (O.S.)
Lindsay.

EXTREME CLOSE UP on the PIXILATED MOUTH of the **BROADCASTER**

NEWS BROADCASTER
Makes you wonder why they bother...

The television is SWITCHED OFF.

176 **INT. HOTEL BEDROOM - MORNING**

176

It is morning in Monica Chatwin's hotel room.
 The HANDGUN has GONE from the BEDSIDE TABLE.
 But the JAR of PILLS have been SPILLED onto the FLOOR.
 The BED SHEETS are in DISARRAY as we -
 Here the ROOM BELL being RUNG and the CARD KEY being
 inserted.

MAID (O.S.)
 Room service.

NEW ANGLE as we follow a MAID into the bedroom.
 She LOOKS about her.
 Sees the MESS.

MAID (CONT'D)
 Tch!

She then walks back out of the OPEN FRONT DOOR and as she
 CLOSES the DOOR behind her we -
 Stay IN the room to hear her say -

MAID (O.S.) (CONT'D)
 You should see the mess this one's
 left!

And as the door swings SHUT it REVEALS.
 Monica Chatwin, HANGING from it's HOOK by a BELT.
 Dead.

177 **EXT. REMOTE CLEARING, AREA "C", WEST BANK - DAY**

177

Amongst the BLACKENED REMAINS of Robert Hardy's car,
 Palestinian CHILDREN play.
 Pretending to shoot each other, as children invariably do.
 One CHILD throws a PRETEND BOMB and makes the WHISTLING SOUND
 with his teeth before -
 He makes the noise of the PRETEND EXPLOSION with his MOUTH.

178 **INT. HOSPITAL ROOM, ST. THOMAS'S HOSPITAL - DAY**

178

We watch a BABY being lifted from its hospital crib by -
 Rachel, who holds it in her arms, watched by -

(CONTINUED)

178 CONTINUED:

178

Her daughters, **MAZEL** and **HANNAH**, gathered round the bed.

And Kasim.

And there in the back of the room is -

Nessa, watching this family scene before finally -

She steps forward to join it.

179 **EXT. CITY STREET - DAY**

179

We see **ANJELICA**, Hoyle's ex-wife, waiting for a taxi on the OTHER side of a BUSY STREET when she HEARS a WHISTLE and LOOKS TOWARDS us.

Then from her POV we see Hoyle on the OTHER SIDE of the street having just WHISTLED at her.

He SMILES and WAVES. Anjelica can't help but SMILE back.

He indicates for her to WAIT there as he crosses the road.

We're CLOSE on his FACE as he LOOKS at his ex-wife. He still loves her.

And then he steps out into the road.

WITHOUT LOOKING.

Suddenly there is an AWFUL SCREAMING OF TYRES and BLARING OF A HORN as -

We are CLOSE on Anjelica's HORRIFIED reaction to what she's just seen.

And then from her POV we see -

Hoyle, standing in the MIDDLE of the ROAD both hands RAISED in SURRENDER to the highly AGITATED DRIVER who's STOPPED just SHORT of killing him.

Then Hoyle TROTS across the remaining stretch of road, careful now to be looking both ways.

Until her arrives by Anjelica, smiling.

HAYDEN-HOYLE

See, I'd die for you!

She smiles at him.

ANJELICA

I hear you've retired.

HAYDEN-HOYLE

Yep! No car. So I'm having to get used to just using my legs.

He taps his knee.

ANJELICA

Looks like you need a little practise.

HAYDEN-HOYLE

If I end up in a wheel chair, will you come and push me.

Silence.

ANJELICA

(finally)

I'll think about it.

HAYDEN-HOYLE

Then I'll be breaking both of them this evening...

Pause before.

ANJELICA

So what are you going to do next?

HAYDEN-HOYLE

Apart from buying a hammer?

ANJELICA

Apart from that.

HAYDEN-HOYLE

Oh, I'm up for a university Chancellorship.

ANJELICA

Where?

HAYDEN-HOYLE

Oxford. St. Peter's. Lovely flat... views over the quad... just the perfect weekend escape for the high flying female executive...

His eyes still sparkling mischievously.

ANJELICA

Oxford. That's not an appointment, is it, you have to get yourself elected.

HAYDEN-HOYLE

Yep, I'm finally going to stand up and be counted! Actually, I think it's going to be between me and a guy who runs a chip shop in the high street!

ANJELICA

Seriously?

HAYDEN-HOYLE

I'll never lie to you, Anji. Never again.

And suddenly he's very serious.

And she looks at him a moment, taking in the whole story, before -

ANJELICA

Ah, well, democracy...

(beat)

Best of luck with that.

And she smiles at him.

And he smiles back.

Before we -

END