

THE NIGHT MANAGER

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Based on the novel by

John le Carré

Episode 3

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INT. APOSTOLIS HOUSE. ATHENS. EVENING.

She's beautiful and her hair is raven-dark. She's 18 years old and her face is a picture of rigid concentration.

She is walking in a glamorous summer dress down the central staircase into the atrium of a large modernist house in Athens. The atrium is packed full of Athens high-life and international jet-setters. ROPER is there, JED is there, SANDY LANGBOURNE is there, with wife CAROLINE, a RUSSIAN we will later know to be DMITRI KLERKOV is there, there are a hundred or so guests and in the middle of the room is the man himself PAUL APOSTOLIS, the diminutive but highly theatrical Greek lawyer we have seen before. He is standing by a simply huge birthday cake and the 18 year old girl, ARTEMIS APOSTOLIS is walking towards it as they sing.

ALL (SINGING IN GREEK)
Happy Birthday to you. Happy
Birthday dear Artemisa. Happy
Birthday to You.

Champagne bottles pop as she blows out the 18 candles. APOSTOLIS leads cheering, wild applause, he soaks up the attention, cameras flash, but there is something of the frightened deer about this girl and we just sense something isn't right.

Then APOSTOLIS, all gesture and gleam, brings out a wrapped present, hands it to her.

APOSTOLIS
To the most beautiful daughter in
the world!

It's a box. Small. Wrapped with a bow. She takes it, opens it, stares in a kind of numbed shock.

The crowd go wild, as APOSTOLIS gleams a smile.

It's a stunning necklace, all diamonds and emeralds, gold chain.

APOSTOLIS (CONT'D)
Gems for a gem! From the finest
jeweller in Paris!

A roar goes up.

PARTY-GOERS
Put it on. Put it on.

But her hands seem to be shaking. APOSTOLIS quickly covers, grabs it, turns her like a mannequin and puts it on her neck. A roar of applause. He whispers to her.

APOSTOLIS

What the fuck is wrong with you.
Smile!

She stands there with her father by her side in the glare of modern international living.

She smiles.

But JED can see that her eyes are like dark hollows in her head.

INT. APOSTOLIS HOUSE. ATHENS

Later that night, the party has gone wild, the dancing swirls around them. There is champagne everywhere. People are taking coke in one corner. Sex in the air.

ROPER is dancing with JED. Their bodies move together.

And PAUL APOSTOLIS is talking to SANDY LANGBOURNE.

SANDY LANGBOURNE

Whatever happened to Greek
austerity Apo?

APOSTOLIS

We Athenians can always do
pleasure. But tomorrow. Tomorrow is
business. Huh?

He gestures quietly to DMITRY KLERKOV the RUSSIAN across the floor who is dancing with a ludicrously dressed RUSSIAN MODEL, his current flame. They pass close by ROPER and JED.

SANDY LANGBOURNE

If his taste in business is like
his taste in women, Roper and he
will get on just fine.

APOSTOLIS

My friend is concerned you can't
deliver what you promise.

SANDY LANGBOURNE

Don't you worry about that Apo.
When Roper speaks, Roper delivers.

Suddenly there is a furore. One of the GREEK MAIDS is running, pale-faced and screaming through the room. She is heading towards APOSTOLIS.

MAID (IN GREEK)

Sir. Sir!

APOSTOLIS (IN GREEK)

Stop making such a noise!

But she just grabs his hand. Some dancers notice, some don't, as APOSTOLIS is grabbed and pulled through his own paradise towards the stairs.

JED watches APO walk fast across the floor. Her instinct is to follow but ROPER holds her back.

INT. CORRIDOR. APOSTOLIS HOUSE. ATHENS.

Music booming from below. APOSTOLIS runs, breathless, panicking, towards a room at the end of the first floor corridor. There is already another MAID standing in horror.

APOSTOLIS tears into the room and stops dead.

His daughter is hanging from a shoelace that she has attached to a high cupboard door.

She is naked but for the necklace that glistens on her bare chest.

Her face is white-blue.

APOSTOLIS stares in horror.

He runs to her, shakes her, she doesn't move, she is stone cold dead.

APOSTOLIS

NO NO NO.

He stops shaking her. Then sees on the dressing table something that shocks him to his core.

Another necklace. Identical.

And a message. With the words.

LAST YEAR'S GIFT. REMEMBER?

I GUESS DIAMONDS AREN'T A GIRL'S BEST FRIEND.

APOSTOLIS stares in horror as the music of the party and the echoes of laughter drum up from below.

TITLE: THE NIGHT MANAGER

EXT. GREEK ISLAND ROAD.

A jeep is tearing through olive and cypress groves towards a villa nestled deep in the countryside. The Aegean sea glimmers between the trees.

In the jeep, sweating and uncomfortable, in ill-fitting shorts, is ANGELA BURR. Driving the jeep is PAT FLYNN, US arms enforcement and pal to Joel Strelski.

EXT./ INT GREEK VILLA. ANAFI ISLAND. DAY.

BURR leaps from the jeep and enters the holiday villa.

Except inside it is anything but that.

Inside it has been turned into a surveillance HQ. Computer systems set up, audio and video surveillance gear litter the room. Four or five OPS OFFICERS are at the screens or listening in to emails and phone calls.

ANGELA BURR walks across to meet JOEL STRELSKI.

STRELSKI

He was still in the severe injuries unit in Tel Aviv two days ago. Then he vanished.

BURR

The boy was beaten to a pulp. How can he just walk out with no one noticing? Where's Roper?

STRELSKI

Still on the boat as far as we know.

BURR

As far as we know?

STRELSKI

You want full scale surveillance on this operation? Then give me more people. Give me money.

BURR

You know I can't do that. It'll send flares right through the intelligence community.

STRELSKI

Then get used to being in the dark.

INT. GREEK VILLA. ANAFI ISLAND. DAY.

BURR sits listening on head-phones to a conversation that has been picked up: CORKORAN talking on the phone to an unknown man.

ISRAELI DOCTOR (ON PHONE TAP)

The skull and the side of the face are severely fractured. May need some rebuilding, we're not sure.

CORKORAN (ON PHONE TAP)

All right. Do what you can. Double quick time.

ISRAELI DOCTOR (ON PHONE TAP)
 Listen please explain to Mr Roper I
 have clients of my own here - I
 cannot simple drop them.

CORKORAN (ON PHONE TAP)
 Of course you can't Shimon. That's
 why you will be very well
 compensated for doing so.

The phone clicks dead.

INT. GREEK VILLA. ANAFI ISLAND. DAY.

FLYNN is staring at a video screen. BURR behind him, STRELSKI also.

On the screen is a video recording of the exercise that they did with Jonathan Pine prior to the restaurant incident.

BURR and STRELSKI watch it. On the video the two ALBANIANS walk towards PINE. One ALBANIANS holds a young woman pretending to be Daniel.

We hear:

PINE (ON VIDEO)
 Daniel get out of here.

They choreograph a fight, PINE gives a solid blow to one of the ALBANIANS. The WOMAN representing Daniel runs.

BURR watches with FLYNN and STRELSKI.

FLYNN
 It's clear choreography. We went through it three times. He knew exactly what he had to do.

ANGELA BURR stares at the Albanians on the screen.

BURR
 So what went wrong?

INT. BEDROOM. GREEK VILLA. ANAFI.

BURR walks in to find the two ALBANIANS being patched up by a nurse, strapping on arms and stomach, bruising to the face, cuts on one cheek.

ALBANIANS 1
 Your guy is fucking crazy. One punch to the stomach, it's what we agreed! He held a carving knife to my throat!

BURR

What did you do to him?

ALBANIAN 1

What I do to him? I try very hard not to fucking kill him is what I do. In Pristina he would be a corpse by now. I'd break his fucking neck.

INT. LIVING ROOM. GREEK VILLA. ANAFI.

They are moving across the villa to another audio-station.

OPS OFFICER

We're sat-tracking Roper's boat. We just got ears on a call.

BURR listens in. It's DANIEL.

DANIEL

Hi mum.

WOMAN'S VOICE

Daniel do you know what time it is?

DANIEL

I know but I... I wanted to talk to you. You see we were at this restaurant, you remember the one on Santorini.

WOMAN'S VOICE (COLDLY)

Yes I remember.

DANIEL

Well these men had guns and they took me prisoner. But I'm OK. The cook saved me.

WOMAN'S VOICE

What? What the hell happened?

Then another voice. Male. ROPER. ANGELA BURR's face focuses in concentration on every word. Her nemesis.

ROPER

Paula hi. Sorry about that. He wanted to tell you himself. We got held up at gunpoint but everyone's OK. Dan was taken hostage but he's unharmed.

WOMAN'S VOICE

I see. Did they arrest them?

ROPER

Yes the police got them pretty much straight away. Nothing to worry about.

BURR

He's lying. He didn't even call the police.

BURR's phone rings. It's MAYHEW in London. BURR moves away from the phone call.

MAYHEW

What's the news Angela?

BURR

Not good. Our friend vanished from hospital three days ago, we've no idea where he is.

MAYHEW

Risk analysis?

BURR looks at PINE on the video.

BURR

Two options. One. The Chief's rumbled us, our friend is dead and I'm the biggest fool in Christendom.

MAYHEW

And two?

BURR

The Chief's taken the bait and run with it. The only problem being I've lost the bloody rod.

INT. BACK OF 4 BY 4 JEEP. AKAMAS PENINSULAR. CYPRUS.

A figure, heavily bandaged and reconstructed, lies face up in the back of a 4 by 4 jeep being carefully driven through remote landscape. He is held into position by straps to avoid damage from the bumpy terrain.

It's JONATHAN PINE.

FRISKY sits by him keeping him as still as possible. TABBY is in the front sea with a GREEK CYPRIOT DRIVER.

The world is a blur before him. His eyes are barely open but he is able to see through the windows the olive trees passing, the firs, the occasional shrine on the road, a peasant woman, another truck, a solar panelled cottage. Details floating into his vision. Memorised and recorded.

Then as we reach a more remote area, the road narrows, closer trees and bushes, thorns and jasmine, and bougainvillea in full bloom.

Then the jeep slows and stops, large metal gates, security cameras, wire fence, the sound of the metal, the sound of a conversation in Greek and English, blurred and indistinct, gates opening, dogs barking, birds in the trees, crickets whistling, the jeep moves on, into lush landscaped, the sound of gravel, so out of place, the whistle of sprinklers, more jasmine, and other rich-coloured flowers, and then ahead the sight of a huge imposing modernist villa. A modernist paradise, cool pale stone to keep out the heat, glass to allow light, the height of luxury.

The home of Richard Roper.

INT. BEDROOM. ROPER'S VILLA. AKAMAS PENINSULAR. DAY.

PINE is in bed in a white room. Still bandaged, still immobile.

Two dark-haired figures in white, float through the room, slightly blurred. Greek nurses. PINE's vision is not right and everything has the quality of a dream.

His eyes close to dark.

INT. BEDROOM. ROPER'S MANSION. DAY.

PINE's eyes open again. We can hear his breathing.

Another figure, this time blonde. In tennis gear.

It's JED. She is talking to him, he can't really hear but some words come through.

JED

They say your face is mending well.
But you've also cracked several
ribs. ... so brave ... but you're
going to be fine. Dr Shimon's the
very best, otherwise Roper wouldn't
use him.

She turns approaches. She comes into focus,

JED (CONT'D)

I'm not sure if you can hear me
Thomas. If you can, raise your
finger.

PINE stares at her. Does not raise a finger.

JED (CONT'D)

Listen. Is there anyone you want us to call, and say that you're OK? A loved one? When you were sleeping you mentioned a girl called Sophie. Should we call her? Just raise your finger if you can't speak.

He does not raise his finger. Just stares at her.

She smiles.

JED (CONT'D)

Get some sleep. Dr Shimon says you're to sleep forever. He was rather cross with Roper for discharging you so early. Roper's away on business at the moment, but he'll be back soon and he's desperate to see you.

PINE mouths a sentence. Very quiet. Guttural.

PINE

Where ... am ... I?

JEDS

Cyprus darling. On our peninsular. You're safe here. Just us and the turtles. Now sshh. Rest.

She lays a hand on his forehead gently. He stares at her bare arm. The follicles. Then he closes his eyes. She puts her ear to his mouth to hear his breath. He feels the warmth of her cheek. He could kiss it, he could lick the salt from her mouth. The light is fading as he starts to sleep.

JED

Just so brave.

Fade to black as PINE falls back into unconsciousness.

INT. LIVING ROOM. GREEK VILLA. ANAFI.

ANGELA BURR and STRELSKI gather round a phone-tap audio pick-up. It's CORKORAN on the phone to someone we have not heard before.

OPS OFFICER

He's calling from the private apartment of an Ironbrand finance director in Limasol Cyprus. To a number in Gloucestershire.

CORKORAN

Tony?

VOICE

Who is this?

CORKORAN

Corkoran here. I'm Dicky Roper's gofer.

VOICE

Fuck do you want?

CORKORAN

Pressing matter I'm afraid. Chief needs your good offices. Got a pen? The name is Pine, like the tree. First name Jonathan. Goes under the name of Thomas Quince, like the fruit. Head-to-toe background check, all avenues. All perfectly mum. 360 degrees.

Click. BURR turns to STRELSKI. Gleam in his eye.

BURR

He's alive. He's bloody alive. You don't do checks on a dead man. Roper's got a place in Cyprus right?

STRELSKI

Sure has. Akamas penisular on the west of the island.

BURR

That's where he is. He's on the inside.

She picks up the phone. Calls. ROOK, in the Victoria Office in London, picks up.

ROOK

Rook here.

BURR

Rob. Put his name out. Splash it large. All the names. An international warrant for the arrest of Thomas Quince, Jonathan Pine, Jack Linden. Murder, multiple theft, dope-running, obtaining a false passport, identity theft, and anything else you can think of. Do it now.

ROOK

So. He's crossed the bridge.

BURR

Yeah. And now we're burning it.

She stares at STRELSKI, not sure what to feel.

INT. BEDROOM. ROPER'S AEGEAN MANSION. DAY.

PINE wakes, DANIEL is there playing with a toy jeep. PINE's face is blue with bruises but he can move his mouth.

DANIEL

Do you want me to read to you about squid?

PINE smiles. Nods.

DANIEL (CONT'D)

You can get a squid forty feet long. Did you know that?

PINE

No I didn't.

DANIEL

Do you like Jed? She's been looking after you every day. She's very proud of you for saving my life. They all are. Sandy Langbourne is going to organise a collection when they get back.

PINE

That's nice of her.

DANIEL

Him, silly. Sandy's a man.

PINE

When do they get back?

DANIEL

Thursday, dad says. If Apo's meeting doesn't change.

PINE

Who's Apo?

DANIEL

He's foul. He's got a tart's penthouse in Knightsbridge but he lives in Athens so that's where Roper's gone. But now Apo's daughter's dead so the meeting might be a problem. Shall I read about the squid now?

INT. BEDROOM. GREEK VILLA. ANAFI.

PINE is sitting up. He is drinking through a straw a lemonade.

In the corner of a room sits FRISKY. Guarding or protecting?

The door opens.

It is CORKY.

CORKORAN

Fuck off would you Frisky old love?

And FRISKY leaves.

CORKORAN (CONT'D)

Ah that's a better colour. Nice rich scarlet, much prefer it to the blue baboon look of last week. And sitting up. Dare one hope we are on the mend?

PINE

I'd like to go soon actually.

He speaks but his words are thick-lipped and effortful.

CORKORAN

Absolutely old boy, we'll talk to the chief when he gets back. What do I call you? When I was filling out the forms at the hospital, paperwork is my mistress as you know, I had a conundrum, "well" I thought, this is a bit rum, is he a Thomas Quince, or is he a Jonathan Pine? So I put down Mordechai Phillips, to this day I have no idea why. Do you mind if I smoke?

PINE shakes his head.

CORKORAN (CONT'D)

Smoke ourselves do we? In better times?

PINE

A bit.

CORKORAN

Nothing like a fag when you're cooking eh.

PINE

Yes.

CORKORAN

Bloody good grub at that place you were working. Were those saucy mussels all your work?

PINE nods.

CORKORAN (CONT'D)

Well I'm blown away. And did you cook at that Zurich Hotel? Or merely rob the place?

Beat. He stares at PINE. PINE breathes deep.

CORKORAN (CONT'D)

Tricky one you see.

CORKORAN smiles.

CORKORAN (CONT'D)

The Chief is a stickler for details, so he called Meisters for a reference, and it seems you are a bona fide common thief. Forty thousand euros swiped from the safe, Herr Meister positively seething. No wonder the Chief has some questions to ask. But he says they can wait until you're better. Although I'm not sure we're quite as poorly as we're making out. In fact I'm not sure at all about you Pine. I think you might be stringing us along. Hmmn? If that's the case, when you're better I'll hood you, hang you up by the fucking ankles until the truth falls out of you by gravity. Toodle-oo.

He tickles his chin. PINE does not even move. CORKORAN heads to the door.

CORKORAN (CONT'D)

Frisky, fuck off back in again would you? Make sure our valued guest doesn't make a break for it on all fours.

He smiles and walks out the door. FRISKY walks in sits down.

PINE breathes deep.

FRISKY looks up from his FT.

FRISKY

Know the best way to make a bloke talk? Fizzy drink treatment.

(MORE)

FRISKY (CONT'D)

Up the nose. Bung his mouth. Or hers. Use a funnel if there's one handy. Hits you right in the switchboard. Bloody diabolical.

He turns a page of his FT. PINE's face betrays nothing but his heart feels as if it is about to explode.

INT. BEDROOM. GREEK VILLA. ANAFI.

PINE wakes. He can hear something. Chatter.

No one in the room.

He checks the room for cameras. Can't see any.

Huge effort, he rises, goes to the window. Looks out past linen curtains floating in the breeze.

ROPER is climbing out of a 4 by 4 Mercedes that has just driven up. LANGBOURNE with him. DANIEL, in swimming trunks and JED in bikini are running across grass to meet him. He is in white, sunglasses, not a sign of sweat. There are GUARDS and SERVANTS everywhere. In the distance, the Aegean sea.

JED is kissing ROPER. He is picking up DANIEL.

DANIEL

Daddy I caught a lobster! Skios took me out and I put down the pot and then I pulled it up.

ROPER

Good work Danny. And how's the patient?

JED

He sleeps pretty much all the time. Did you see Apo?

ROPER

No it wasn't possible. Bloody pain.

JED

Is it really true he gave her the same bracelet?

PINE watches them progress away across the lawn, then hears steps on the corridor and in immense pain he returns to his bed as the door opens.

INT. BEDROOM. ROPER'S AEGEAN MANSION. DAY.

PINE lies in his bed. Suddenly the door opens.

FRISKY enters.

FRISKY

Get up.

PINE stares at him.

FRISKY (CONT'D)

Get up. Or do I have to make you?

EXT. GARDENS OF ROPER'S LUXURY VILLA. GREEK ISLAND.

PINE is being walked by FRISKY across the emerald lawns of the luxury villa towards a gate that leads into a whole other wing that he had not seen before.

PINE is limping, his face is still blotched with scars, his arms bandaged.

He is hiding his fear in a face of stone calm.

GUARDS at the gate let him and FRISKY through.

He walks through and into a remarkable new area we have not seen before. A huge office/living space that is half-covered, half-open to the sky. Fountains glisten, a small swimming pool lies azure-blue in the sun, the huge windows open out on to the bay that leads to the ocean, white sand and a cloudless sky.

And seated in a wicker chair, is RICHARD ONSLOW ROPER.

ROPER

No disturbances Frisky. Nobody on the terrace. Who's that ass in the bay?

FRISKY

That's Kristos fixing the boat.

ROPER

Tell him to unfix it.

FRISKY nods then walks out. ROPER turns. Walks up to PINE, looks at his face close, touches it with his hands. It's deeply intimate, strange, PINE almost enjoys the touch of the gentle caress.

ROPER (CONT'D)

Can you feel that?

PINE nods.

ROPER (CONT'D)

Full recovery of all senses. Well done you. Well done Shimon. Where is that boy?

Almost on cue a WAITER appears with champagne.

ROPER (CONT'D)
About bloody time. For a moment I
thought we were running a dry ship.
Well you deserve one.

He hands him a glass. PINE takes it, expecting the attack at
any minute.

ROPER (CONT'D)
So what do you want?

PINE
I'd just like to get back to the
restaurant if that's all right.

ROPER
I didn't mean that. I mean the
bigger questions. What do you want?
From life?

He eyeballs him.

PINE
I haven't got a plan. I'm drifting.
Taking time out.

ROPER
Don't believe you. You've never
relaxed in your life. Nor have I.
That's what I like about you. No
neutral gear.

PINE
If you say so.

ROPER
Everyone thinks I was born with a
silver spoon in my mouth. It's
balls. My father was an Oxfordshire
auctioneer, taught me everything
has a price. But the energy, the
drive, to create all this, that
comes from me alone. Where does it
come from in you?

PINE
I'm not sure I have what you
describe.

ROPER
I am.

ROPER sips his wine.

ROPER (CONT'D)
Why d'you do it?

PINE

Do what?

ROPER

Murder that Australian. It's all over the wire.

PINE feigns guilt, discomfort.

PINE

Listen you've patched me up. I'm grateful. But I'd like to move on.

ROPER

What languages do you speak?

PINE

The normal ones. French German Spanish.

ROPER

No Arabic? All that time in Egypt?

PINE

Just a smattering.

ROPER

Did you ever meet Freddie Hamid?

Beat.

PINE

Yes once. His family owned the hotel. He was on the board of directors as I recall.

ROPER

Wild boy Freddie. Gambler, always in trouble. Ladies too, couldn't keep away from them, like a fly on shit. He had a girlfriend that died didn't he?

PINE's face does not change.

PINE

Yes. In the hotel.

ROPER

You knew her?

PINE

Not really. I used to bring her a drink every now and then in her room. Sometimes something to help her sleep.

ROPER

Did you know she was Freddie's?

PINE

Everyone knew.

ROPER

Do you think he killed her?

Beat.

PINE

It was still being investigated when I left.

ROPER

But do you think he killed her?

PINE

There was a rumour. I couldn't say for sure.

ROPER

Corky can't make you out you see. Suspicious chap Corks. Got bad vibes about you. But I think he's being possessive. Why'd you kill that Aussie?

PINE

He betrayed me.

ROPER

And you didn't like that.

PINE

No.

ROPER

Quite right. What happened to the dope you were smuggling?

PINE

I threw it in the sea.

ROPER

That must have hurt.

PINE

Yes it did.

CORKORAN comes out of a side door.

CORKORAN

The Langbourne's have confirmed. So that makes eighteen for dinner tonight. Or nineteen.

He eyes PINE without much love.

ROPER

Come and explain why you think this one's a bad apple Corky.

CORKORAN

His references aren't all that clever. Lucky for you those Greeks were so desperate for a sous-chef they didn't bother to check them.

ROPER

Did you fake them Pine?

PINE

Yes. I needed a job fast, I didn't have time for formalities.

ROPER

How did you get the passport?

PINE

I met a girl in Cornwall.

ROPER

Marion Trethaway. Pretty little thing.

He throws a photo. It's Marion. PINE stares.

PINE

Quince was her ex. Never been abroad. Never had a passport. I took his name.

ROPER

Taken a lot of names haven't you? Makes a man wonder who you really are. Father died in service. No relationship with mother. Married once, very young, lasted all of six months so we can assume not a triumph. Two tours. Heroic service. But on return? What? Despair? Depression? A loss of hope, a loss of sanity? Five years as a night owl in the hotel business, what was that? Hibernation? Burying yourself alive? Then a sudden moment of madness, thievery, narcotics, murder. It's fucking chaos Jonathan. I mean do you have any idea who you are?

Beat.

ROPER (CONT'D)

That fellow you smashed up in the restaurant when you rescued Daniel. You know him?

PINE

No.

ROPER

He hadn't eaten there before?

PINE

Did he look like it?

ROPER

Never sailed a boat for him?

PINE

Is this an interrogation?

ROPER

I'll decide that. Did you cook for him?

PINE

No.

ROPER

Those mussels were marvellous. So you weren't the lookout guy? You didn't switch roles half way through?

PINE

No.

ROPER

One of Corky's little theories.

PINE

Well it's a bloody insulting theory. I saved the kid's life. I haven't asked for anything. I don't want a reward, I certainly don't appreciate this investigation into my past life, and I'm bored of your hospitality. Maybe I'm not squeaky clean but nor I suspect are you and your fat friend here, so why don't we just leave it at that?

ROPER

Where are you going?

PINE

I'm leaving.

ROPER

Not without my say so you're not.

PINE

I'm not your prisoner.

ROPER

Corks what happened to that bottle?

CORKORAN

Right here chief.

ROPER

Pour him another glass. Listen I want you to stick around for a while. Have a swim, enjoy the view of the peninsular, make yourself useful. Who knows? I might even find a job for you.

PINE pauses. This is what BURR wanted. This is it. Tread carefully now.

PINE

I'm not interested. It's not what I want.

ROPER

Course it is.

CORKORAN

Where else are you going to go old boy?

PINE

That's none of your business.

ROPER

Don't tell me what my business is. You can barely walk. And say you do make it past my security, say you manage to hitch a lift off some Cypriot lovely back to Limasol. What are you going to do for a passport?

PINE

I've got my passport. Thomas Quince.

Beat. They stare at him.

PINE (CONT'D)

Where is it?

ROPER

Corky sock him the bad news.

CORKORAN

That passport's gone old love.
Thomas Quince had to be shredded.

He smiles at PINE who feels a quite instinctive sense of rage. He walks towards him, threatening. FRISKY melts into existence at the sign of violence.

PINE

What are you talking about?

CORKORAN

No good getting in a paddy my dear.
Your cover is blown sky-high.
You're on every wanted list on
God's earth. Murder, theft, sadly
not buggery but we'll work on it.
It's you and 49 members of Al Qaida
on the card pack.

PINE

That was my passport. That was
mine!

ROPER

For God's sake calm down. It's too
hot for all this testosterone.
We'll get you a new passport. Corky
will snap your photo, only take a
few weeks. You'll be someone fresh
and new. In the meantime, you stay
here. Swim. Play with my son.
That's an order soldier.

PINE pauses. Mission accomplished. Is that what he feels?

That's when PINE hears footsteps on the terrace. ROPER gets up, furious that his orders have been disobeyed.

ROPER (CONT'D)

I said no one fucking in here!

It is JED, in her towel robe, swimming costume underneath.

JED

Oh sorry darling I didn't know.

ROPER

It's all right, I didn't know it
was you. It's good news actually.
Thomas is staying.

JED

Oh Thomas that's super. Come and
have a swim.

ROPER

Go on. Corky can lend you some Speedos.

She dives in.

PINE

No thanks.

ROPER

We'll get you a place to stay, somewhere a bit more private on the edge of the estate. You can come in and eat with us. Danny needs the company.

ROPER gets up, walks to PINE, speaks quietly.

ROPER (CONT'D)

One more thing. We'll be keeping an eye on you. I run a tight ship here. We thieve a little, but we play straight with each other. You saved my boy. I'm grateful. But you step out of line, you'll wish you'd never been born. Capisce?

He pats him on the arm. JED is swimming gracefully in the pool.

EXT. NIGHT. AEGEAN SEA. COAST OF PENINSULAR.

It's dark. Two men are on a dinghy motoring fast towards the island whose lights glitter in the distance.

They reach close to shore and cut the engines.

They take out oars, and row silently into shore.

EXT. COAST OF PENINSULAR. NIGHT.

They reach shore and one man leaps out carrying something that is wrapped in a plastic. He dashes up the beach.

The other stays where he is, watching, tension on his face.

He keeps down as figures further up the beach momentarily appear.

Then the other man returns, leaps in the boat.

And they row off from shore back into the darkness.

INT. GREEK FISHERMAN'S COTTAGE. THE PENINSULAR.

JONATHAN PINE follows a small GREEK LADY into the small cottage, simple and spartan. FRISKY stands outside, by his Range Rover.

The cottage has a few clothes set out for him. Toothbrush, towel, some coffee, some cigarettes.

GREEK WOMAN
Mr Roper says you need this.

PINE
Thank you.

GREEK WOMAN
His house. You walk. Along beach.
Two minutes.

PINE nods. Shows her to the door. She smiles.

GREEK WOMAN (CONT'D)
What is your name?

Beat. He stares at her.

PINE
Thank you very much.

He closes the door.

EXT. BEACH ON THE ISLAND.

PINE walks to the beach that looks out to the sea. He can see at the other end of the beach the house of ROPER, guarded by fencing, and dogs.

PINE walks the other way. He is careful to check he is being followed.

No one there.

He walks along the stretch of sand. Reaches a shrine. Stares at it.

Walks to the shrine, checks his bearings, walks inland, sees what he is looking for.

A small, uninhabited and derelict fisherman's hut. Long disused.

PINE approaches it, enters. Cigarette butts and the odd can of beer. Nothing else.

But PINE goes to one corner and digs into the earth.

Digs deeper and deeper.

Finds what he is looking for.

The wrapped object.

He unwraps it to find a satellite-phone. Encoded.

He calls on the phone.

INT. LIVING ROOM. GREEK VILLA. ANAFI.

ANGELA BURR is walking fast to the satellite phone which is buzzing. She picks up.

BURR

What was the pudding in Zurich?

PINE

You should remember. You ate most of it.

ANGELA BURR smiles.

BURR

It's good to hear you Jonathan. How are you?

PINE

I'm getting there.

BURR

You took too big a risk back there. You know that.

PINE

I needed hi to believe me. Is this line secure? The Chief has hi-tech surveillance equipment all over his place.

BURR

It's encrypted, we'll be fine. What have you got for me?

PINE

I'm in a high security fortress masquerading as a home approximately fifty miles west from where I flew in. I've been installed on the south of the peninsular in my own place. Corkoran suspects me but I think the Chief's taken a liking.

BURR

All right, don't worry about Corkoran we'll deal with him. What else?

PINE
Have you heard of a man called Apo?

BURR
Yes we know him.

PINE
Roper tried to meet him in Athens
but it didn't work. I think they'll
try to meet again. Maybe here on
the island.

BURR
You know why they're meeting?

PINE
No.

BURR
All right. I need names, every
person who comes, every guest.
Every name mentioned. Can you do
that?

PINE
I'll try.

BURR
And no crazy detective work you
hear me? The house will be alarmed
and they'll have cameras covering
every inch. Just stay tight and get
cosy. No risks. You hear me?

EXT. BEACH ON THE PENINSULAR.

PINE walks back the way he came.

Then stops dead.

An old CYPRIOT FISHERMAN is standing on the beach staring at
him.

PINE tips his hat and walks back the way he came to his
cottage.

INT. APOSTOLIS HOUSE. ATHENS

There is no sound.

ARTEMISA APOSTOLIS is walking down the staircase into the
huge and thronged party. She is naked but for the necklace
round her neck. Blood is coming from the necklace, pouring
down her neck. Her eyes have beetles in them eating her
eyeballs and APOSTOLIS who is staring at her among the silent
party is screaming without sound.

INT. BEDROOM. APOSTOLIS HOUSE. ATHENS

APOSTOLIS wakes in a wild sweat screaming from the mother of all nightmares.

INT. CORRIDOR. APOSTOLIS HOUSE. ATHENS.

APOSTOLIS walks along the corridor. He enters his daughter's bedroom.

Empty now. But the bed still there, the dressing table.

He collapses on to his knees, grabs the duvet that covers the bed, pulls it to himself sobbing.

EXT. ATHENS STREET. DAY.

PAUL APOSTOLIS is walking along, dressed in sombre clothes, his face pale.

He enters a church, Greek orthodox.

INT. ATHENS GREEK ORTHODOX CHURCH. DAY.

Inside the church WOMEN and MEN kneel and remember, kneel and pray. APOSTOLIS lights a candle. He places it in the place of remembrance. His eyes glisten with the seeds of tears.

He sits and prays. Then sees the priest approaching him.

PRIEST

How are you Paul?

APOSTOLIS

I can't sleep. I'm going crazy.

PRIEST

Did what I say help?

APOSTOLIS

If it helped would I be here? You need to help me pray. I need to pray.

PRIEST

Last time you came I suggested prayer and the seeking of forgiveness.

APOSTOLIS

But when I pray all I can hear is her voice screaming. You have to help me! It's your fucking job! Help me!

PRIEST

Please get your hands off me. This is a church not a wrestling ring.

APOSTOLIS releases his grip.

PRIEST (CONT'D)

Come with me. I have someone who might help.

APOSTOLIS follows the PRIEST into the back room, through a corridor, and into a small PRIEST'S OFFICE.

Where to APOSTOLIS'S amazement sits ANGELA BURR.

APOSTOLIS

Who the fuck are you?

BURR

I'm your guardian angel Paul. I've come to help you confess.

APOSTOLIS

I have nothing to say to you.

BURR

Then you shouldn't have shot your mouth off to Father Karazakis here. A list of your sins, annotated in perfect detail.

APOSTOLIS

That was a confession given in sacred trust. You can't touch me. I know people way beyond your jurisdiction. I have friends! I have English blood dating back to the duchess of Devonshire.

BURR

How would your friends feel if tomorrow morning I arrested you and began a three year investigation into your various malpractices?

APOSTOLIS

Just you try.

BURR

I might not send you down in the end. But by the time I fail, how many of your "friends" do you think you'd have left?

Beat. She stars at him.

APOSTOLIS

What do you want?

BURR
You know a man called Richard
Roper?

APOSTOLIS
Never heard of him.

BURR takes out photos of LANGBOURNE and APO at the
restaurant.

BURR
You know his lawyer.

APOSTOLIS
Sandy Langbourne and I are old
friends. He is a man of the highest
quality. If you want to arrest me,
do so. I'll bring the best lawyers
you've ever seen so hard down on
you, you won't know what's hit you.

BURR
I don't want to arrest you Paul.
All I want is one little favour.
Who knows? Might stop the
nightmares.

APOSTOLIS shifts foot to foot.

BURR (CONT'D)
You ever heard of a man called
Corkoran?

BURR smiles. APOSTOLIS has.

EXT. BEACH ON THE PENINSULAR.

PINE is jogging in shorts, trying to get his body to work
again, it's hard, he sweats, there is pain in his head and
arm still. But he fights it, denies it.

Then he sees it.

A mother turtle on the beach. Giving birth to a young. The
tracks the turtle made from the sea.

PINE approaches the turtle. Stares and watches. As the mother
slowly gives birth.

To its innocent young.

INT. ROPER VILLA. AKAMAS PENINSULAR

PINE walks up to the front door of the stunning purpose built
villa. Gardeners diligently work the garden. GUARDS at the
gate. A sense of a clockwork operation.

PINE stares at the gate to the ROPER office where he met him.
Then walks towards the main house. FRISKY, at the front door,
greet him with a salute.

FRISKY
Come to play?

PINE
Yes have you seen him?

FRISKY
Upstairs.

PINE walks in.

He walks up the stairs to the first floor.

PINE
Daniel?

He sees a door open on the first floor. It is ROPER and JED's
bedroom.

It is empty.

He checks for CCTV. There is a camera trained on the door.

PINE (CONT'D)
Daniel?

He opens the door, sees the bedroom. Sees that there is a
door at the end of the bedroom, a door that is closed.

He stares at it.

Then turns, and walks out to the landing.

Sees DANIEL coming down the stairs.

DANIEL
What's a Grecian urn?

PINE
Isn't it a kind of pot?

DANIEL
Fifty dollars a week.

He smiles.

PINE
Where's your father?

DANIEL
He's gone for a meeting in the
jeep. Corky's gone with him.

PINE

And Jed?

DANIEL

She's getting a tan. Why do girls want to be brown? I don't like brown.

PINE

I don't know. Well then. It's just you and me buddy.

EXT. AEGEAN SEA. AKAMAS PENINSULAR.

They are in the boat. PINE is dropping fishing lines.

DANIEL

You're good at this.

PINE

My father taught me. There was a lake not far from our house. He taught me to look for the circles.

DANIEL

What was he like?

PINE

He was tall. Brown hair...

DANIEL

No silly. What was he like?

PINE

He was a quiet man. Didn't say much. But when he did you listened.

DANIEL

Roper's never here.

PINE

Your father works hard.

DANIEL

That's why he has such big houses.

PINE

How many rooms does the villa have? I bet you've counted them.

DANIEL

It has seventeen bedrooms. But most are empty unless there's a party.

(MORE)

DANIEL (CONT'D)

And there's two kitchens and the living room and big office by the pool and there's daddy's private study in his bedroom but no one's allowed in there.

PINE takes the rod.

PINE

Hold it a little more vertical.
That's it.

He takes his hand. DANIEL likes it, this boy starved of nothing but tenderness.

PINE (CONT'D)

Bet you're allowed in. Special guest.

DANIEL

No. I'm not. There's a key and only Roper has it.

PINE

And all those cameras.

DANIEL

Oh they're never on. Daddy hates cameras, says it's like someone always watching you. They're just deterrents.

PINE

Well don't you know everything.

DANIEL

I do actually. Roper talked to Corky. No one's to mention you on the telephone. Radio silence on Thomas until further orders.

PINE

How did you hear that?

DANIEL

I eavesdropped.

PINE

Bet you're a good eavesdropper.

DANIEL

I'm the best.

He smiles.

INT. ROPER VILLA. AKAMAS PENINSULAR.

PINE is putting an exhausted DANIEL to bed for a siesta. A GREEK NANNY is taking care of him.

GREEK NANNY
He can sleep now.

PINE
Thanks. Put the fish in the fridge.
I'll cook them with Danny later.

He walks out. Out of the window he sees a car enter through the gates. LANGBOURNE, his wife CAROLINE and his young and leggy NANNY get out, along with the three kids.

PINE walks out, down the stairs. The bedroom is open again. This time a voice. JED.

PINE stops at the door. Ties his shoe lace, aware of the camera - is Daniel right? Is it really off?

JED
Listen the money will be with you
in three days. Yes it's five
hundred. It has to be Euros, I
can't change it here, someone would
see me. For god's sake Henry just
go to the bank on the High Street.
You can do that can't you? And make
sure you keep going to the
meetings. Every week you hear me? I
love you too. You'll get through
this. I promise.

PINE slides a backwards look through the door. JED, naked, back to him, sits on the bed. The phone goes on the bed, and she holds her head in her hands.

Then suddenly she grabs a bottle of pills, takes one. Knocks it back.

PINE stares at her through the crack in the door.

Then rather loudly he knocks.

PINE
Sorry to interrupt. The Langbournes
are here.

She turns. She stares at him. Her tear-stained face is impossible to hide.

EXT. LONDON STREETS.

ROOK is walking along a leafy grove in London. He turns into a quiet gastro-pub, enters, walks upstairs to the top room.

There is REX MAYHEW sitting alone.

REX MAYHEW

Don't buy a drink. I have a lunch to go to.

ROOK

Our friend has got in on the inside.

MAYHEW raises an eyebrow.

REX MAYHEW

You're sure of that?

ROOK

He's made contact via satellite. He's in the Chief's house on the peninsular. The Chief seems to like him but some among the retinue are more sceptical. We're going to try get amongst them, sow some discord between chief and tribe, make some space for our man. Burr says can you keep the crows away a while longer?

REX MAYHEW

Rook can I ask you something?

ROOK

Yes of course sir.

REX MAYHEW

Angela Burr used to be inside the River House yes?

ROOK

Yes sir.

REX MAYHEW

So does she bear a grudge? You know what women are like.

Beat.

ROOK

Angela is stubborn as a mule and the cleverst person I know. Sir.

REX MAYHEW

Tell her she doesn't move without my say so.

(MORE)

REX MAYHEW (CONT'D)

I'm lying to my Master, I'm lying to the heads of MI5 and MI6, I'm lying to the MOD, Cabinet Office and even Joint Steering, the committee I set up precisely to prevent this kind of secrecy and subterfuge. She needs to know: if this blows up in our face, there's no surgery on earth will save any of us.

MAYHEW gets up, walks out. ROOK takes a sip of MAYHEW's fizzy water.

EXT. BEACH ON THE PENINSULAR. MORNING.

PINE is running alone the shore. His head hurts, every bone is painful.

He sees a figure coming the other way.

ROPER. Alone. In running shorts.

The two men approach each other on the sand.

PINE

You're back.

ROPER

Had some business in Limasol to attend to. I swear to God there are more Russians in that town than in Tel Aviv. How are your bones?

PINE

Hurting less than before.

ROPER

Well then. You'll be ready soon won't you?

He eyes him.

PINE

Ready for what?

But ROPER just starts running faster.

ROPER

Race you to that rock.

He starts to run. PINE has no idea what to do, goes after him, runs, catches him, then ROPER accelerates, PINE could go faster but his pain and his judgment persuade him to slow.

ROPER reaches the rock and turns. Utterly out of breath.

ROPER (CONT'D)

Not quite back on top form are we?
I'm going to have a swim. See you
later.

INT. ROPER VILLA. AKAMAS PENINSULAR.

PINE walks into the house up the stairs. He sees ROPER and LANGBOURNE in a meeting in ROPER's office. They are studying a faxed memo that has come through.

FRISKY at the door.

PINE walks past as if noticing nothing.

EXT. SWIMMING POOL. DAY.

PINE walks in to the swimming pool area, towel in hand. But stops dead.

JED is at the pool, and she is topless. Beside her is CAROLINE LANGBOURNE, Sandy's wife. In a slightly unbecoming swimming costume.

PINE begins to turn away but a figure behind him stops him dead.

CORKORAN

Of every tree you may freely eat.
Maids, serving wenches, cooks,
typists, masseuses, nannies, even
the lady who comes to clip the
canary's claws. But if you lay one
hand on that precious fruit....
then like the Belgians in the
Congo, we'll chop it off. And I
don't mean the hand.

PINE

Thanks for the tip.

Beat. He walks back out of the pool area. CORKORN follows.

PINE (CONT'D)

What does he want from me? Why are
you keeping me waiting?

CORKORAN

Roper? I have no idea. Me? I'm
waiting for you to make your first
mistake.

He walks away in the other direction. PINE watches him go. Then looks back at the half-naked body of the mistake he knows he must not make.

EXT. LONDON STREETS.

HARRY PALFREY walks fast through London streets, enters a rather nice little Knightsbridge restaurant.

He sits. Waits. Orders a fizzy water.

Then GALT appears. Sits also.

Then a woman from MI6 called HAZEL BUNDY.

Then another man NEIL MARJORAM.

Then they all look up. GEOFFREY DARKER is entering the restaurant.

DARKER sits and begins to talk.

EXT. ROPER VILLA. AKAMAS PENINSULAR.

There is a hive of activity. SERVANTS are setting up a huge meal in the dining room. JED, in a summer dress, is bustling. ROPER is sitting going through the invites. PINE is helping her fold linen cloths. CORKORAN is at his laptop.

ROPER

How many have we flying in to the airfield?

CORKORAN

Six different copters, should be fine. The Donahues are coming on the boat and they've six or seven friends, they've emailed names and passport numbers so we should be able to clear them in time. And of course there's Appetites, he's flying in on some Khazak's private jet.

JED

Do we have to have him again darling?

ROPER

His bloody daughter just topped herself, can we offer a bit of sympathy?

JED

All right but I'm not sitting anywhere near him. He has a wandering thigh.

ROPER

Don't worry. He's bringing his tart with him. Corky put them in the yellow suite.

JED

Why should he get the best room?

ROPER

He likes to soap her in the jacuzzi.

JED

He can soap her in a damn shower.

CORKORAN

I thought he'd given up nookie since the tragedy.

ROPER

No that was just for Lent.

ROPER laughs.

JED

God you two. His daughter died. Have some respect.

ROPER

Oh he's also bringing a Russian friend so make sure you look after him.

PINE's ears prick slightly.

ROPER (CONT'D)

CORKORAN

Tabby and I are picking up the other twenty or so from the airport in the Humvees. I'm sure we can fit them in too.

He walks out.

ROPER

Splendid chap. Loves to serve.

He smiles.

ROPER (CONT'D)

Jed darling. I want name cards and decent napkins, none of the red loo paper. And track down the Vincettis, yes or no.

JED is writing name cards. PINE watches her as ROPER walks up, casually places his hand on her arse. She smiles, he walks from the room.

Only then does she turn to look at PINE.

EXT. ROPER VILLA. AKAMAS PENINSULAR.

Pine is in the courtyard smoking. He turns to see a car enter the compound. In the car, driving is FRISKY.

In the back a LEBANESE MAN. Young, lean, almost student-like.

The LEBANESE gets out, carrying a brown hold-all, and FRISKY takes him into the side entrance of the Roper office complex.

PINE watches it all.

EXT./INT. ROPER VILLA. AKAMAS PENINSULAR.

The party is in full flow and it's magnificent. GUESTS in stunning summer dress float through the grounds. The swimming pool is being used, Greek servants take champagne and cocktails from room to room, a live band plays.

PINE is there. Suit on. At the door, greeting new guests.

He greets APOSTOLIS who has just flown in with his tart/girlfriend and a stranger. DIMITRY KLERKOV. The man from the Athens party.

PINE

Mr Apostolis. My name is Thomas Quince, I work with Mr Roper. May I take your jacket?

He eyes KLERKOV.

APOSTOLIS

Where is Roper?

PINE

He's through the living room in the fruit garden.

They sweep through barely registering him. But PINE is watching them.

He walks after, sees JED talking artfully to group of British and French high-lifers, carries on through, sees APOSTOLIS greeting ROPER, introducing KLERKOV, a smile from ROPER.

PINE turns away to see CORKORAN watching him. PINE, smooth as silk, spots DANIEL serving drinks at the bar on a bar stool and approaches him.

PINE (CONT'D)
Waiter. Virgin Mary please. And
make it spicy.

DANIEL makes it with enthusiasm.

DANIEL
There you are sir.

PINE
There's a hotelier in you.

DANIEL
Do I get a tip?

PINE takes his drink, tips DANIEL, turns.

And sees that ROPER has gone.

PINE pauses, quietly slips through the party, and then slides
out of the main reception room and into the hall.

He walks out of the house into the courtyard.

He eyes the Roper office area. Lights on.

He takes a risk, walks fast round the back of the area.

Leaps an outside wall so that he is in the swimming pool
area.

No one around. But voices.

PINE edges closer to the ROPER office.

And then he sees them.

ROPER, APOSTOLIS and KLERKOV, together with FRISKY and the
LEBANESE that arrived earlier. The LEBANESE carries his
holdall.

KLERKOV is taking a sample of something from a briefcase.

It is a small sachet that he empties on the table. White
powder.

ROPER nods, FRISKY invites the LEBANESE forward. The LEBANESE
takes the powder, and then from his hold-all brings out a
small chemistry lab - a burner, some liquids, acids.

And begins his test.

PINE edges closer.

The LEBANESE works quietly, studiously.

Then he pauses, looks up.

PINE, in the shadows of a swimming pool umbrella, watches and listens.

LEBANESE
Soixante pour cent heroin
hydrocholride blanc.

PINE watches as ROPER nods.

ROPER
Ad your supplier can guarantee it's
all the same quality?

KLERKOV
Yes of course.

ROPER
Well then let's get back to the
party.

ROPER gets up and looks out at the pool. PINE stays deda still in the shadows.

It's as if ROPER can almost sense something.

ROPER (CONT'D)
Thought I heard something. Come on.
Frisky pay the man and get him out
of here before anyone sees him.

PINE watches as ROPER walks out of the office with APOSTOLIS and KLERKOV. FRISKY reaches into a drawer and pays the LEBANESE a fairly small sum in cash.

FRISKY
Pack your bags sunshine. You're not
staying.

PINE stares as the LEBANESE MAN packs up his hold-all.

Then PINE leaps back over the wall the way he came.

INT. ROPER VILLA. AKAMAS PENINSULAR.

Back in the party. PINE sees APOSTOLIS and KLERKOV and ROPER in discussion. ROPER turns to see PINE approaching.

ROPER
Tabby show Mr Klerkov round the
place, get him whatever he wants.
And whoever he wants. Within
reason.

They laugh.

ROPER (CONT'D)
By the way have you met Pine?

APOSTOLIS

I do not think I've had the pleasure.

PINE

I think maybe I saw you at the Meisters Hotel when you came to meet Mr Roper for lunch.

ROPER smiles.

ROPER

Be careful Apo, he never forgets a face. We're hoping Pine will be joining our little venture.

APOSTOLIS smiles thinly.

APOSTOLIS

I look forward to it. Excuse me.

APOSTOLIS turns back to SANDY LANGBOURNE. ROPER is being introduced by JED to some more guests. PINE is left alone.

As the music plays, he sees that APOSTOLIS is having a conversation with LANGBOURNE that seems to be of the utmost seriousness. And they are both glancing at CORKORAN who stands at the other end of the room flirting with a young BRITISH MALE.

LANGBOURNE's brow furrows with consternation. APOSTOLIS keeps talking.

And JONATHAN PINE is watching it all.

INT. ROPER VILLA. AKAMAS PENINSULAR.

The end of the party. JED is sitting at a chaise longue sipping an anis drink. PINE stands at the door.

JED

Jesus - I mean how old do you think she is?

She is staring at an AUSTRIAN COUNTESS, ancient but who has obviously had a fair bit of plastic surgery.

PINE

Depends which bits of her you mean. Averaging out, probably about seventeen.

She giggles. Laughs, spills her anis.

JEDS

Now look what you've made me do.

Beat.

JEDS (CONT'D)
Don't you drink Thomas?

PINE
Doctor's orders.

JEDS
What a shame. It was a good party. The English brought a stash of coke, which I thought was rather beastly of them. Snorting off of coasters. It's not their fucking home. Roper doesn't mind but I hate it.

PINE
I thought you might be into that.

JEDS
Well you misjudged me. I don't need chemicals to have a good time.

PINE
I bet you don't.

She stares at him.

JEDS
Come for a walk with me. I need some air.

PINE
Where's Roper?

JEDS
He's having a meeting with Sandy Langbourne. At this fucking time of night. Come on, I won't eat you.

Beat. He stalls.

PINE
I've always found that the best way to have a private talk is to tell everyone you're having it.

She gets it, calls out:

JED
Frisky! Tell Roper, Thomas and I are going to get some air. We won't be long.

She turns to PINE

JED (CONT'D)

There. That official enough for you?

He smiles.

EXT. ROPER'S VILLA. ON THE PENINSULAR.

They walk out down the garden towards the beach.

PINE

Who were they all? Those people tonight?

JEDS

Oh how should I know. I make it a matter of pride to know nothing about Roper's business.

PINE

Why?

JEDS

It's better than way.

PINE

Or easier.

JEDS

You think you're very clever don't you? You shouldn't have seen me like that. In my bedroom. You must tell no one.

PINE

I'm sorry. The door was open, I assumed you were dressed.

JEDS

That's not what I meant. I don't care who sees my tits. I do care who sees me crying.

PINE

Why were you crying?

JEDS

None of your fucking business Mr Pine. You tell no one you saw that, is that clear?

This deadly serious. Beat. She suddenly lightens.

JEDS (CONT'D)

So. There are four types of Roper guest.

(MORE)

JEDS (CONT'D)

The Macarthur and Danbies who are the clean-cut boys who work at the offices in Limasol, short hair, shave twice a day, never done a wrong thing in their lives, and bore me to tears. Then there are the frequent fliers, they're much more fun, people like Sandy and Caro, their life's a party, they're always hopping from one shindig to the next. Then there are the Royal and Ancients, like the relic we just saw, old money, Arab, Persian, Jew, German, French, live in Mayfair and the North East Side, fat and ageing and with more cash than you could spend in your lifetime. Trust me I've tried. And then worse of all, the Necessary Evils, the merchant wankers and the P-arsholes, that's what Roper calls them. They're everywhere you tread. But we all need somewhere to shit I suppose.

PINE

And which of them are your friends?

Beat.

JEDS

Friends? Hmmn. I don't know. It's not really about friendship, is it? It's just money.

PINE

Don't you like any of them?

JED

No.

Beat.

JED (CONT'D)

I mean of course I do. I like Caro terribly but she's in awful stew this weekend because she's found out Sandy's been banging the nanny. He's promised to stop but we'll see about that. I told her to get an uglier nanny. She said the agencies only have stunners.

She stares at him.

JEDS

I want to swim. Come with me.

PINE
I don't think that would be wise

JEDS
There's no current.

PINE
That's not what I meant.

JEDS
I know it wasn't. You're worried
you're going to get your balls cut
off.

She smiles wickedly, walks out of the gate and down the beach.

JEDS (CONT'D)
There she goes. Beyond the ha ha.

She smiles, looks back.

JEDS (CONT'D)
One day Mr Pine. You'll live a
little.

He stays at the gate. She is on the beach. She slips the dress from her.

And naked, she heads towards the sea.

He turns back into the party. It is dying down now.

He sees to his left SANDY LANGBOURNE in engaged conversation with RICHARD ROPER in his office. LANGBOURNE shakes ROPER's hand and walks towards a small chalet at the end of the estate.

He knocks and a naked dark-haired woman, his NANNY greets him with a passionate embrace.

PINE smiles, and walks back towards the party.

Aware that CORKORAN is watching him from the shadows.

INT. FOREIGN OFFICE. LONDON. DAY.

REX MAYHEW has a summer cold. He sneezes into his handkerchief.

PPS
Hay fever Rex?

REX shakes his head.

MAYHEW
I think I just need a walk.

EXT. REGENTS PARK.

ROB ROOK walks. He sits on a bench, uses a nasal spray to clear his sinuses. Gets his paper out, reads it.

A man sits next to him. We see that it is HARRY PALFREY.

PALFREY

Where's Burr?

ROB ROOK

She's away. She sent me.

PALFREY

Darker's gone out to six armament manufacturers. He's asked us to bury the order in a bunch of other stuff. High grade weaponry. MOD certificate guaranteed. Buyer as yet unspecified. Thought Limpet might want to know.

ROOK

Any paperwork you can give me?

PALFREY

None. All between friends. Galt told me Darker thinks Limpet's not quite the dismal failure Burr pretended it was. He's going to try to counter-punch.

ROOK

How?

PALFREY

Possibly using the American flag. Thought I ought to warn you.

ROOK

You look after yourself Harry. Be careful in there.

PALFREY

Like a good cub scout. I am always prepared.

He gets up, walks away.

EXT. BEACH ON THE PENINSULAR.

PINE is running along the beach. Early morning. He suddenly engages in a full sprint, fast, tearing his lungs out, driving himself to the limit of exhaustion.

Stops, sees the OLD FISHERMAN staring at him.

EXT. ABANDONED COTTAGE. AKAMAS PENINSULAR.

PINE is unearthing the satellite phone. Grabbing it. Walking with it, checking for tails.

He takes it into a small remote grove of olive trees.

Looks round, counts the trees.

Buries it by the fourth tree.

Walks back, looks to see the fisherman studying the derelict house where PINE had been just minutes before.

EXT./INT ROPER VILLA. AKAMAS PENINSULAR.

PINE enters the house. He can hear an almighty row going on in one of the side chalets. It is between SANDY LANGBOURNE and CAROLINE. Their kids sit outside the chalet waiting for it to end. The NANNY has packed her bags and is waiting for a car to get her the hell out.

CAROLINE

You are a fucking bastard! Get out!

LANGBOURNE

I'll be back tonight.

CAROLINE

Yes go on! Fuck her and then leave!

Suddenly CAROLINE LANGBOURNE tears out the house and approaches the NANNY.

CAROLINE (CONT'D)

Get in that car you whore! Someone get her out of here!

TABBY runs out the house with the car keys, pushes the NANNY into the car.

CAROLINE (CONT'D)

You scarlet fucking whore!

Then she turns, sees that she is performing to quite an audience. She bows low, then walks back into the chalet and slams the door.

INT. ROPER VILLA. AKAMAS PENINSULAR.

PINE enters. Breakfast is done. The GUESTS are no more, just a dozen or so CLEANERS completing the salvage operation with total efficiency.

Then a voice from behind him. Quiet. Private.

JED

I could have drowned. Drunk,
emotional. No one there to save me.

PINE

I bet you've got your life saver's
badge.

She stares at him, walks past, pours an orange juice.

PINE (CONT'D)

Where's Roper?

JED

Getting ready. He, Sandy, and Apo
have to have a meeting on the
Turkish side with that Russian.
Something about construction
machinery.

PINE takes this in.

JED (CONT'D)

And the other headline is that
Corky's in a stew.

PINE

Oh why?

JED

He's not going to the meeting. He's
fallen from grace a bit. And he's
not happy.

PINE

How did that happen?

JED

Apparently Apo said he'd heard
something in Athens. That Corky had
been blabbing off to some toy boy
in Nicosia. Roper hates a blabber-
mouth.

PINE nods. He can see CORKY through the window sitting alone.
Clearly furious. BURR's plan working beautifully.

JED (CONT'D)

Thing is Roper relies on Corky so
much, I don't know what he'll do.
Roper needs a female fuck, and a
male confidant. Keeps him steady.

PINE watches as ROPER leaves in a range rover with APOSTOLIS
and LANGBOURNE, leaving CORKORAN behind.

PINE watches it all.

JED (CONT'D)

Thomas? Take Caro out on the water today would you? I can look after the kids. I think she needs some time alone.

JED walks away. PINE struck by that simple act of generosity. It surprises him, and he feels something that has not stirred before. An affection.

EXT. THE AEGEAN SEA. DAY.

PINE is sailing CAROLINE out into the sea. CAROLINE is in blouse and skirt. Terribly English.

CAROLINE

I brought a book but not a swimming costume. How English of me.

PINE

I can look the other way. If you want a dip.

CAROLINE

No. I don't. Let's just drift for a while.

PINE lets the boat drift.

CAROLINE (CONT'D)

I like you Thomas. You don't say stupid things.

PINE smiles. The water ripples and laps. CAROLINE ties her skirts up, puts cream on her calves. Pulls the shirt off her shoulders, puts cream on that too.

CAROLINE (CONT'D)

Could you do my back.

Almost an instruction. A strange eroticism to this terribly English 40 year old. He creams her back. Freckly. Pale. She undoes another button or two.

CAROLINE (CONT'D)

Don't worry. I don't want to fuck you. After all that shouting I haven't got the energy, and besides you're not my type.

PINE smiles. He creams down her back. Then, after a pause, and rather slowly and quietly.... She speaks.

CAROLINE (CONT'D)

Sandy and Roper are planning to sell arms to the Russian that Apo brought last night.

(MORE)

CAROLINE (CONT'D)

The weaponry will come directly from inside the Ministry of Defence. British arms companies, certificate provided under the counter. The certificate will say the arms are for Poland, Bulgaria and Italy. None of that is true.

PINE

Where are they heading?

CAROLINE

I don't know. I think they are signing the conditions of sale today. There's a fuller meeting in Beirut next week where everything will be finalised and contracts exchanged. You can stop rubbing now.

PINE stops rubbing her back. CAROLINE lies back, eyes closed.

CAROLINE (CONT'D)

Apostolis warned Sandy last night that Corky might have betrayed them. Sandy's scared. He wants to stop the deal but Roper's pushing onward. Roper thinks he's indestructible. That's how he got so far.

PINE

Why are you telling me this?

CAROLINE

I don't know. Part of me wants to see them all go down, the whole rotten bunch of them.

PINE

I won't tell anyone.

CAROLINE

I know you won't. I suppose I just wanted to be honest with one other human being in my life.

PINE

Does Jed know?

CAROLINE

No of course not. Roper is steadfastly faithful and tells Jed nothing. It's how she likes it and how he needs it.

PINE

I suppose if you wanted revenge,
you wouldn't tell me. You'd tell
her.

She looks over her sunglasses right at his eyes.

CAROLINE

If I told Sandy you said that,
they'd bloody murder you.

Beat. Their eyes meet with a directness that is astonishing.
Then she smiles.

CAROLINE (CONT'D)

I think you might be my type after
all.

Beat.

PINE

We should head back.

CAROLINE

No. Let them wait. I want to stay
here for a while.

She lies back, opens her skin to the sun.

INT. ROPER VILLA. AKAMAS PENINSULAR.

Evening. PINE sits with DANIEL playing a game of scrabble.
FRISKY reads a paper. CORKORAN is at the table, drinking a
scotch, irritated.

CORKORAN

They're late.

PINE

Sure you don't want to play?

CORKORAN smiles a scowl.

The sound of a car. The gates open, in drives ROPER's SUV
Mercedes. Out jumps ROPER and LANGBOURNE. No Apostolis. No
Russian.

ROPER walks in, eyes CORKORAN.

CORKORAN

Good day?

ROPER

Yes fine.

CORKORAN

Where's Apo?

ROPER
He went. Thomas. Where's Jed?

PINE
I haven't seen her.

ROPER
Dan seen Jed?

DANIEL
No. Dad. Is pirake a word?

ROPER walks upstairs. CORKORAN walks moodily back to the table, pours another scotch.

PINE returns to the scrabble board. The dogs bark and scurry through the hall.

Then PINE hears indistinct arguing.

Then he sees JED walk coolly down the stairs and out the front, through the garden and towards the beach.

ROPER comes down after, looking flustered, follows her out.

PINE watches.

DANIEL (CONT'D)
What's wrong with her?

PINE
I'm sure it's nothing.

But he can see ROPER and JED in cool and challenging discussion at the edge of the garden.

ROPER is clearly white with fury, staring towards the Langbourne chalet. He walks fast to the chalet, knocks, SANDY comes out, words are exchanged. SANDY goes back in. ROPER walks fast back into the house, the slamming of a door.

JED remains in the garden alone. PINE watches.

And PINE just knows that Caroline Langbourne has sown a lethal seed.

INT. MAYHEW'S OFFICE. FOREIGN OFFICE. DAY.

REX MAYHEW sits in his office, undoing cycle helmet, taking off fluorescents. The phone rings.

MAYHEW
Mayhew.

PRIVATE SECRETARY
 Sorry about this Rex but the
 Master's going to have to cancel
 the ten o'clock.

Beat.

MAYHEW
 Any reason?

PRIVATE SECRETARY
 He has to go to the US Embassy.

MAYHEW
 I see. Shall I catch him later?

PRIVATE SECRETARY
 Shall we see how the day pans out?
 You know he likes to get off early
 on a Friday.

MAYHEW puts the phone down. Something he does not entirely
 like about that.

Then his phone buzzes.

INT. OFFICE OF IEA. VICTORIA STREET. LONDON

MAYHEW enters the tiny office. ROOK is at his computer.

MAYHEW
 You texted me.

ROOK
 Would you like a coffee? Now
 Angela's not here I've bought a
 cafetiere.

MAYHEW
 No I ought to go. I have a meeting.
 What's the problem?

ROOK
 I received a warning from a friend.
 It seems we are to expect a counter-
 punch. Angela thought you should
 know.

MAYHEW stares at ROOK with a deep anxiety.

INT. MAYHEW'S OFFICE. FOREIGN OFFICE. DAY.

MAYHEW sits sipping tea. He looks at the clock. Three thirty
 pm. Then the door opens.

PRIVATE SECRETARY

Rex, do you have a minute? The Master would love to grab you.

MAYHEW

Of course.

He gets up, walks up the stairs into a private corridor, along and to a door that he opens.

Inside to his surprise are three people. His MASTER, the foreign secretary, plus NEIL MARJORAM, one of the River types we have seen with Darker, and a woman we have not seen before. American. Forty-five years old and speaks in bullets. BARBARA VANDON.

MASTER

Come in Rex, sorry for the late notice. You know Neil Marjoram of course from the River. And Barbara Vandon, from the American Embassy.

MAYHEW

Yes Barbara how are you?

A smile but no reply.

MASTER

A bunch of us have been taking a tour around the UK/US liaisons machinery. And we've come up with some rather bothersome conclusions. We thought we're try them out on you. Off the record. Kick the ball around. No minutes, no pack-drill. All right?

MAYHEW

Splendid.

He smiles smoothly. Sensing already the battle to come.

MASTER

Barbara darling? Will you set us rolling?

BARBARA VANDON

Rex it's this Limpet thing. It's right off the wall. I'm like a blind woman in the skittle alley and I don't know if I'm bowling or if I'm the pin.

MARJORAM

Barbara feels we're out of step with Langley on this operation Rex.

MAYHEW

Who's we?

MARJORAM

Well us really. The River House.

MAYHEW

I thought we were having a discussion about principles.

MASTER

Hold on. The girl's barely got started.

MAYHEW

The River House out of step? The River House isn't even involved in Limpet. Limpet's an enforcement case.

MASTER

Well that's what Barbara feels we ought to be discussing.

MASTER smiles.

BARBARA VANDON

Rex, Langley has been completely railroaded on this. We have no idea what's going on and our pols are not going to stand for it. We currently have a joint operation on foreign soil between two, quite frankly, extremely fringe outfits, a brand new British agency that I've never even heard of, and a bunch of enforcement cowboys from New York with not a geopolitical bone in their bodies. They're chasing international arms in an area of the world way beyond their comprehension. It's crazy. This is quite clearly an area that should be under Pure Intelligence jurisdiction, acting to a geopolitical brief.

MARJORAM

From our point of view, we feel there is quite a bit in what Barbara says. Limpet is operating in a highly incendiary political climate and I would hate to see that run out of control. Obviously WE wouldn't stand in the way of a revision of responsibilities between the services. But it's not our decision.

He stands and stares benignly at MAYHEW who decision it clearly is.

MAYHEW

No it's not your decision. It's the Joint Steering Committee's and no one else's.

MARJORAM

Of which your Master here is Chairman and if I may say so, moral arbiter.

MAYHEW

A revision of responsibilities as you call it is not in the gift of a rival agencies Neal. Even imagining Enforcement were prepared to cede the field on Limpet, which I very much doubt, the agencies are not empowered to carve up their responsibilities among themselves.

FOREIGN SECRETARY

Well if the Cousins in Langley are going to take over Limpet across the pond, as I hear is likely, then of course it does become incumbent on us at least to take a cool position about whether to follow suit. Nothing come through on the formal net so far has it?

MAYHEW

If it has, it hasn't reached me.

FOREIGN SECRETARY

The pace those bloody committees work at, it doesn't surprise me. I mean come on Rex, we've got everyone here in the room. Can't we swing it on our own?

MARJORAM

Your call Rex. It was you that caved out the space for enforcement to work with enforcement. You sold it to Washington, you won the ear of cabinet. It's your baby.

REX MAYHEW

Neal I think I need to remind you that Joint Steering's recommendations, accepted by the Chairman, were made in full session, they were recorded and interrogated in an extensive debate, not knocked out ad hoc in some private backroom deal. It was decided, officially and on the record, that River House was over-extended and that Enforcement was urgently needed to fill in the gaps that were being neglected in areas of international criminal activity that were for whatever reason slipping through the Intelligence net.

He lets this hang for a moment, implication understood.

REX MAYHEW (CONT'D)

My own preference would be to see an expansion of Enforcement's powers and responsibilities in order more fully to pursue these areas, in particular international trafficking, whether it be narcotics, human or indeed armaments. In that context I find the actions of the Procurement Studies Group under Geoffrey Darker somewhat unhelpful, and inimical to the new era of parliamentary accountability and transparency, and will be seeking to formalise an examination into their activities at the next Joint Steering. Does that answer your question?

He pauses. Smiles at the group. The FOREIGN SECRETARY.

FOREIGN SECRETARY

Well why don't we leave it there for today?

EXT. FOREIGN OFFICE. LONDON. DAY.

REX MAYHEW, helmet on, is walking out of his office.

MAYHEW

Good night Sarah?

MAYHEW PA

Good night Mr Mayhew.

MAYHEW brings his bike out on to the pavement.

NEIL MARJORAM suddenly appears.

MARJORAM
You got a moment?

MAYHEW
Not more much more than that.
Celia's cooking rabbit.

MARJORAM
That's all it will take. Why don't
you park your bike?

He smiles.

They walk along the street to the bridge.

MARJORAM leans forward.

MARJORAM (CONT'D)
You did a good job. Pressed all the
right buttons. Accountability.
Transparency. Very good.

MAYHEW
I don't like being bullied Neil.
Never have.

MARJORAM
I know. So what's it worth?

He stares at REX MAYHEW.

MAYHEW
What did you say?

MARJORAM
You heard me.

MAYHEW
I'm going to pretend I didn't.

MARJORAM
Message from Parker. Rex Mayhew is
in over his head. Spheres of
interest he doesn't know about,
doesn't need to. Matters of high
policy. The day the Limpet case is
ours, you get an uncle in
Switzerland who has suffered an
untimely death. A rich Swiss uncle.

MAYHEW
Are you trying to bribe me?

MARJORAM

Don't answer now. Think about it. I won't send you a memo if you don't mind.

Beat.

MARJORAM (CONT'D)

And Rex keep safe. Especially on that bike. The roads these days...

He smiles. It's deadly. MAYHEW's blood goes cold.

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EXT. BEACH ON THE PENINSULAR.

60

PINE is running. He is running fast and not a sign of tiredness. He smiles. Back to his best.

He sees a distant figure. On the beach. Alone, solitary, sad. He approaches her. JED. Waiting for him. PINE checks around, there seems to be no one there, but you can never tell.

JED

Did you know?

PINE

What?

JED

What Roper does. How he affords all this? Did you know and not tell me?

PINE

No of course not. Why?

JED

You're lying. Everyone's lying to me.

PINE

Jed. I didn't know. But I did suspect he wasn't only selling combine harvesters.

JED looks to the ground.

JED

You must think I'm a bloody fool.

PINE

I think you only asked what you wanted to know. You must have had your reasons.

She looks straight at him.

JED
You look better.

PINE
Yes I'm almost fully healed.

JED
And then? Will you leave?

PINE
I don't know.

JED
Don't go. I need someone here I can trust.

She touches his face. They could be seen. Are they being watched?

PINE
I think you should take your hand away now.

JED
I know.

But she doesn't. She takes it to his mouth, to his lips, opens his lips with her fingers.

Until finally he's the one who retreats and walks away along the shore.

She stares after, bereft.

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EXT. ROPER VILLA. AKAMAS PENINSULAR.

61

PINE, hiding what has just happened, walks towards the villa. He sees CAROLINE LANGBOURNE being walked to a waiting taxi. CAROLINE walks tall, proud, she eyes PINE lie a co-conspirator, but says nothing.

Then TABBY bundles her in the car and drives her out of the compound.

PINE watches her go. In a window of the villa he sees CORKORAN staring at him with barely concealed venom.

PINE returns the gaze. Just what is going on?

FRISKY walks out the house.

FRISKY
Ah there you are. Chief wants to see you.

PINE stares at him.

INT. ROPER OFFICE WING. VILLA ON AKAMAS.

PINE is walked through the security. LANGBOURNE and ROPER are deep in conversation.

They look up, see PINE enter.

Beat.

ROPER

Present for you. On the table.

He nods. PINE looks, sees a brown envelope. Walks over, opens it.

Inside is a passport. New Zealand. Name of Andrew Stephen Birch. Issued in Auckland. Born Marlborough, South Island. Expiry. Three years off.

ROPER (CONT'D)

Told them to put some visas in it, make it scruffy. Never trust a new passport in my view. Go for the old uns. Like third world taxi drivers. There's a reason they've survived.

PINE

Thank you. It's beautiful.

ROPER smiles. Puts his hand on PINE's. It's a moment of real affection and PINE is strangely moved.

ROPER

You're born again. All official. Visas are real. If you want to renew do it at one of the consulates abroad. Less risky.

PINE

Thanks.

LANGBOURNE cuts across the moment.

LANGBOURNE

Better sign the fucking thing.

ROPER

Try some signatures.

PINE tries out his new name. Again and again. It's like watching a new incarnation be born. Andrew Birch.

Then he signs.

Instantly LANGBOURNE takes the passport and puts it in a briefcase.

LANGBOURNE
What's wrong?

PINE
I thought it was mine.

LANGBOURNE
Who the hell gave you that idea?

ROPER smiles.

ROPER
Got a job for you. Remember? Do the job, then off you go.

PINE
What sort of job? I didn't know there were conditions.

LANGBOURNE is getting out papers.

LANGBOURNE
We'll need a witness. Greek preferably so they can't actually read the bloody thing.

PINE
What is this? What am I signing?

ROPER
I'll get the boy.

LANGBOURNE
Is he eighteen?

PINE
WHAT AM I SIGNING?

LANGBOURNE
Jesus fuck Pine. For a murderer on the run, you're pretty bloody picky.

ROPER
Giving you your own company to manage. Bit of excitement. Lots of keeping your mouth shut. Costas!

The BOY appears.

ROPER (CONT'D)
You eighteen? Good. Come and witness this. Just sign here. That's it. Now you Pine.

PINE walks over. Reads the document. The company is called Tradepath Limited. There are all sorts of waivers to rights, profits, revenue.

PINE looks at the second document. In which he accepts all responsibility for debt, obligations and responsibilities as Managing Director.

PINE stares at details of his predecessor, no longer in post. Major Lance Montague Corkoran.

PINE stares.

Breathes.

And signs the documents.

Andrew Birch.

ROPER smiles.

ROPER (CONT'D)
Welcome to the family.

He holds out his hand. PINE stares at it. And shakes it. They look eye to eye. Father - son. Crook - detective. Betrayed and betrayer.

END