

THE NIGHT MANAGER

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Based on the novel by
John le Carré

Episode 5

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6 INT. HOTEL ROOM 605. ISTANBUL.

6

PINE walks in to see PEARL, ROOK and an unnamed OPERATIVE in the room.

ROOK
What the hell are you playing at?

PINE
What are you talking about? Who's he?

ROOK nods. The OPERATIVE walks to a laptop. Clicks the mouse.

A voice plays on a recording. Female. JED.

JED (ON LAPTOP)
Jonathan.

PINE (ON LAPTOP)
Get off the line. Go to bed.

JED (ON LAPTOP)
Don't go Jonathan. I need you. I just need to know you're there. Jonathan. Jonathan?

Then her breathing, his breathing. It goes on. Then:

The OPERATIVE presses stop.

ROOK
Well?

PINE
Well what?

ROOK
Are you conducting a relationship with that girl?

PINE
What business is that of yours?

ROOK
Pearl darling get London on the phone.

PEARL calls. She waits, answers.

PEARL
Yes it's me. Yes he's here.

She holds out the phone. PINE, after a pause, takes it.

PINE
Hello Angela.

It's ANGELA BURR, in the new FCO OFFICES in London.

BURR

Now listen to me Jonathan. This is what you're going to do. You're going to return to your room, collect your passport and money, nothing else, you hear me? Then you walk downstairs, meet Rob and Pearl in the foyer and they'll put you in a car that will take you to the airport and plane back to London.

PINE

Why would I do that?

BURR

We're pulling you out. You've blown it.

PINE

I don't think so.

BURR

His girlfriend calls from Roper's house phone in the middle of the night to whisper sweet nothings and you think you're safe?

PINE

Roper hates wire tapes and cameras. He never uses them.

BURR

Why didn't you tell me about her?

PINE

I didn't consider it your affair.

BURR

How do you know you weren't being watched? How do you know you can trust her? You don't know anything!

PINE

If I leave now you have nothing.

BURR

I have you no longer screwing up my operation that's what I have.

PINE

Without me you don't have an operation. We're flying out today to a place called the Hill Fort.

(MORE)

PINE (CONT'D)

If I stay on the inside I can deliver you Roper and whoever's buying the arms red-handed. But without me you have nothing. You don't have Roper in possession of the arms, you can't arrest him for corporate fraud, his name's not connected to Tradepath. You've got no phone taps, no witnesses, nothing. His deal will go ahead and you'll be powerless to stop it.

Beat.

PINE (CONT'D)

Am I wrong?

BURR

Just leave. That's an order.

She puts the phone down. PINE stares at ROOK and PEARL.

ROOK

Foyer. Five minutes.

He walks out, furious. PEARL eyes JONATHAN.

PEARL

Your bloody cock Jonathan...

7

INT. HOTEL CORRIDOR. ISTANBUL.

7

PINE walks along the corridor. He has reached his room.

Goes to open the door.

Pauses.

Then suddenly he turns and walks fast down the corridor to another room. Knocks. Waits.

TABBY answers.

TABBY

What the hell do you want?

PINE

Need to speak to the chief. Now.

TABBY

He's asleep.

PINE

Then get him up.

8

INT. ROPER'S SUITE. ISTANBUL HOTEL. DAY.

8

ROPER, sleepy, in a dressing gown.

ROPER
This better be important.

PINE
We're being watched.

ROPER
What are you talking about?

PINE
British man and woman in the foyer.
He's mid-fifties, glasses, she's
forties, they're English and I'd
lay good money they're law
enforcement.

ROPER
How come you're so sure?

PINE
I've developed a nose for them.

ROPER's eyes focus.

ROPER
Are they still there now?

PINE
It felt to me like they were
waiting for backup.

ROPER
Tabby check them out.

TABBY walks out. PINE stares at ROPER.

ROPER (CONT'D)
What were you doing up so early?

PINE
Couldn't sleep. Thought I'd take a
walk in the old city.

ROPER
Why couldn't you sleep?

PINE
It's not uncommon with me.

ROPER
That's something you're going to
have to learn.

(MORE)

ROPER (CONT'D)
 You take the pressure in the
 daytime, but when the heads hits
 the pillow, oblivion. Or you'll
 never last. Not in this game.

The phone rings. He answers.

ROPER (CONT'D)
 Yes?

9 **INT. HOTEL FOYER ISTANBUL.** 9

TABBY is in the foyer, staring at the waiting ROOK and PEARL.

TABBY
 They're spooks all right.

TABBY takes photos with a digital camera.

10 **INT. ROPER'S SUITE. ISTANBUL HOTEL. DAY.** 10

ROPER
 All right. Full evacuation. Back
 entrances. Ten minutes, I want us
 all on the road.

He puts the phone down.

11 **INT. / EXT HOTEL ISTANBUL.** 11

ROPER and PINE are walking fast through the back of the hotel
 towards the exit. They walk out the back as a car sweeps
 round to meet them. TABBY is in the car. LANGBOURNE is
 already walking suitcase in hand.

LANGBOURNE
 What's all this about Dicky?

ROPER
 We'll work that out later. Let's
 go.

Then PINE turns to see the OPERATIVE walking round the corner
 and spying them.

PINE
 That's the backup.

ROPER
 Get in the car.

PINE
 He's got a radio.

16

EXT./INT. APOSTOLIS HOUSE. ATHENS STREET. DAY.

16

STEADMAN drives up a long winding road of luxurious Athens homes.

The car pulls up at a large, palatial Athens house. STEADMAN gets out.

He approaches the door. Rings.

Nothing.

STEADMAN leaps over a wall. Into a small courtyard. He can see through modernist windows into the house, but no lights are on, he can see nothing.

STEADMAN approaches a small door at the back. Smashes window. Waits for an alarm but it does not come.

He enters, walks through the kitchens at the back.

Into the main living area where the party once took place.

Empty.

Then he sees her.

The HOUSEKEEPER lying dead at the bottom of the stairs.

STEADMAN takes out his gun, walks up the stairs.

Down the corridor.

To a room where the door is open.

It is a bedroom. Large, decadent.

STEADMAN gags.

On the bed is APOSTOLIS, naked astride his young mistress. But both are dead.

His neck has been sliced, his blood has poured over the sheets.

Her neck also sliced. Their dead eyes bore into each other.

Cigarette burns on his arms.

Cuts on his face. Signs of torture.

His face in pure burnt agony.

17 **EXT. AIRFIELD, ISTANBUL.**

17

ROPER and his retinue are boarding his private jet. The LEBANESE climbs in with them. ROPER receives a call. PINE registers this.

ROPER

Yes?

VOICE

This is London. We're sending you a document. Came via Greece. You should know the wrong people have seen it.

The phone clicks off. ROPER's face goes pale. PINE sees it.

18 **INT. ROPER PRIVATE JET.**

18

PINE stares out the window of the private jet. ROPER opposite.

PINE

Where are we going?

ROPER

Into the mountains. Firework display's tonight.

He smiles.

ROPER (CONT'D)

By the way. Next time no fisticuffs unless I say so. There'll be CCTV pictures of you all over the Istanbul press after that little show. I prefer my operations to be quiet.

PINE

The hotel CCTV didn't extend as far as the rear. Twelve cameras out front, three at the side but none at the back. I checked.

Roper stares at him.

ROPER

Well aren't you the top pupil.

PINE

How come they were on to us?

ROPER does not reply. He looks at his tablet as something downloads. At a document. It disturbs him. PINE watches.

ROPER gets up, closes the door so that PINE and he are alone. LANGBOURNE registers this as the door closes. Something's up.

ROPER
Look at this.

He pushes the tablet across to PINE. Pine looks.

It is the list of names that he stole from Roper's office. It has Apostolis' notes scribbled on it. PINE fakes ignorance.

PINE
What is it?

ROPER
It's a list of the people who cashflowed this operation. The money behind the money. British, and American finance houses, private equity, individuals. Top secret. And yet somehow it found its way into the hands of British law enforcement.

PINE
That's why they were at the hotel.

ROPER
The list got into the hands of a woman in London called Angela Burr. Runs some shabby little enforcement outfit in Victoria. Now here's the problem. I happen to know that only two people in the world had this list in their possession. Sandy Langbourne. And me. So how did Angela Burr get it?

PINE stares.

PINE
Would Langbourne betray you?

ROPER
Anyone can betray anyone Jonathan. You should know that.

PINE stares at the list.

PINE
Someone helped her decode it.

He looks at the handwriting.

ROPER
Yes. Our Greek friend. That's why he's no longer with us.

PINE stares across. Beat. ROPER sits, stewing, troubled, the trapped animal.

PINE
You should call off the sale.

ROPER
Oh they'd love that. Those Oxbridge suits in the foyer. I don't give up that easy. Just have to plug the leak. Someone on the inside. Langbourne. Or Corkoran. Or one of the heavies. Or you.

He stares at him.

PINE
If I'd set you up, why would I tell you that they were waiting for you?

ROPER
To gain my trust.

He stares at him. Trusting no one. PINE returns the gaze. Steady. Calm.

ROPER (CONT'D)
Well whoever it was. They're on borrowed time. I don't take to traitors.

ROPER, wounded lion, prowls in his chair. PINE watches as the plane continues over the mountains.

19

EXT. MOUNTAIN AIRFIELD. EASTERN TURKEY.

19

Remote landscape, a small airfield nestles tucked into the folds of rock and ravine.

The private jet lands. And meeting them are three military jeeps, driven by what seem to be British Army types, but on closer inspection we see are mercenaries in standard fatigues.

One man JASPER, walks out to greet ROPER.

JASPER
Good trip sir?

ROPER
Yes thank you Jasper. May I introduce you to Andrew Birch the director of Tradepath. We'll be facilitating Mr Birch's sale tonight.

JASPER
Pleasure to meet you Mr Birch.

ROPER
Mr Birch's merchandise arrived from
Istanbul OK?

JASPER
The trucks arrived yesterday
afternoon sir. You missed a hell of
a storm last night.

And in they get to the jeeps that pour across the airfield
and into the mountains.

20

INT. MOUNTAIN JEEP. DAY.

20

PINE stares out the window. He passes small groups of
bedraggled refugees on the road, carrying what's left of
their lives on shoulders and carts. JASPER sees PINE staring.

JASPER
UN camps are all around here.
Syrian border's a hundred miles to
the south.

ROPER
Look at them. They come with
nothing, lives ripped apart, homes
destroyed. Meanwhile there are
taxis waiting at the gates for the
Western aid workers to get the hell
back to the airport as fast as
their little legs can carry them.

He smiles.

ROPER (CONT'D)
Well we operate our own charity
operation don't we Jasper.

JASPER
Yes sir.

They smile.

ROPER
You clear the site all right? For
the firework display?

JASPER
Happening as we speak sir.

PINE listens to it all as the jeeps continue up the
increasingly winding roads. We are in remote mountainous
terrain now, no towns, barely any sign of life.

Finally the jeeps turn and drive down a track. At the end a small camp for refugees.

ROPER
Here it is. Our little contribution.

A small aid camp. Fifty miserable tents, a muddle of refugees.

ROPER (CONT'D)
Justifies us being here. No one asks any questions about our other activities.

They drive on. And now in front of them stretches a huge encampment. Dogs are barking, barbed wire fences, a military compound, soldiers at the checkpoint, ROPER's own army training base in the middle of the Turkish mountains.

JASPER double hits his horn, SOLDIERS sees ROPER is inside and let them through the barrier.

ROPER (CONT'D)
Welcome to the hill fort. Tabby take everyone's phone, no calls in or out. Get Mr Birch some suitable gear. And Andrew. The buyers arrive tonight. Make sure you know what you're selling.

He hands PINE a file. And jumps out of the jeep. PINE watches him walk across the mud like Kurtz in his jungle.

21

INT. NEW IEA OFFICES. FCO. WHITEHALL.

21

BURR is at a table. She is staring at MAYHEW.

OFFICER
The private jet left Istanbul at 8.20 am. We have no satellite information available after that.

BURR
Why not?

OFFICER
The Turks say they need a higher-level request for all flight intel.

BURR
So get me one.

OFFICER
I tried ma'am. They said no.

BURR
You hear that?

MAYHEW is standing there.

BURR (CONT'D)
Rex this is what I know. A British ship - the Leila Jane made port in Istanbul two days ago. It shouldn't be anywhere near Istanbul, it should be in the Azores and it should be full of cattle grain. Now it's gone again. I think its cargo was taken off at Istanbul, and I think its cargo was this:

He shows MAYHEW the PALFREY-leaked arms deals. DRE holdings, Gardener-Fisher, Lessing, RM Aviation, Severance Technology, Oregon Systems, and Pureweather.

BURR (CONT'D)
British and American arms. Seven new deals in the last month. They're all in on it. All of them. They're selling to a no-go customer and Roper's the middle man. He is about to meet the buyer somewhere in Turkey at a place called The Hill Fort. I need more money, I need personnel on the ground, I need sigint, I need someone to tell me where the bloody hell my agent is, because that is where the heat is happening.

MAYHEW
I can't give you that.

BURR
What happened to the holy war? What happened to us against them. We're this close to nailing them. All of them.

MAYHEW
Things have changed.

BURR
What's changed?

Beat. And now she understands.

BURR (CONT'D)
Who's been talking to you?

MAYHEW

My Master has requested I no longer manage Enforcement authorities. I have accepted his recommendation.

BURR

Your Master leaked my intelligence to Darker! Your Master is part of this!

MAYHEW

I'm going to imagine I didn't hear that allegation.

Deadly quiet. BURR would like to hit him hard across the face. She doesn't.

MAYHEW (CONT'D)

Give up Angela. None of us want to end up like him.

He is staring at photographs of Apostolis. Dead, neck sliced open.

BURR stares at him.

BURR

Call yourself a man?

MAYHEW

I'll give you two weeks to tie up the paperwork. You carry on as you are, but no more resources, no more people. That's as far as I can go.

Pause.

MAYHEW (CONT'D)

We have no friends on this Angela. And I like friends.

He walks out. BURR gets up and walks to her team. She looks pale with rage.

OFFICER

You all right boss?

BURR

Just find me Jonathan Pine would you?

22

INT. PINE'S BEDROOM.

22

Military room in the hill fort camp. PINE lies in bed, reading the file Roper gave him. His eyes focus, as he reads arms spec after arms spec. Taking it in.

ROPER, now in fatigues and mountain jacket, leads PINE and LANGBOURNE and others across the compound. Generators hum, naked bulbs illuminate washhouses, cinder-block dormitories, there's a target range, and an assault course visible against the mountain. It's an army training camp in all but name.

ROPER

Took me five years to get this up and running. We can train armies to fight in mountainous terrain, teach them anti-guerrilla tactics, how to deal with political insurgency. All stuff no one knew when we started in Afghanistan and Iraq. And when the going gets tough we can even provide small teams of our own to go in and deal with specific targets. Can't we Jasper?

JASPER smiles. ROPER laughs.

ROPER (CONT'D)

Jasper looks like a pussy cat but don't let him near your neck on a bad day.

Two SOLDIERS walk up and shake ROPER's hand. PINE drops back.

SOLDIER

Good to see you sir.

ROPER

All right boys, how's the world treating you?

LANGBOURNE comes alongside PINE.

LANGBOURNE

Not a bad set-up eh?

PINE

He's got his own army.

LANGBOURNE

Of course. Roper's king here. Just how he likes it. Ready for tonight's fun?

ROPER and LANGBOURNE lead PINE into a mess-style canteen. Peopled by mercenaries from all nations. A cheer comes up as ROPER enters, ROPER greets the applause with a smile and a wave.

ROPER

You boys been busy while I've been gone?

BRITISH MERCENARY

All ready for you chief. Spic and span.

ROPER

Good because Mr Birch here wants to put on a good show for our guests tonight.

He grabs food and sits. PINE sits beside him. LANGBOURNE opposite.

PINE

Who are they all?

ROPER

Guns for hire. Russian, Ukrainians, US, French, Serbs and Croats, all good soldiers looking for a battle. Privatisation of war. And from a provider's point of view, the margins are favourable.

He eats.

ROPER (CONT'D)

You mugged up on your homework? I want you to be the MC tonight.

PINE

Who am I selling to?

ROPER smiles. Leans in.

ROPER

When a continent enters into chaos, that's when opportunities really open up. The British knew that in China, the Americans in South America. Now I'm doing it here. I'm not selling arms to one country Jonathan. Oh that's what my Whitehall Masters think I'm doing. They think Richard Roper's just a dirty little middle man grubbing for his ten per cent. They think they're using me to fence their weapons under the table like some common street thug. Well they couldn't be more wrong. I'm using them. I'm using their stupid little toys to fund my own operation.

PINE

What operation?

ROPER

You'll see.

He eyes Sandy. Distrust coming from every pore. LANGBOURNE smiles but it's forced and not convincing.

24

EXT. HILL FORT. NIGHT.

24

LANGBOURNE and PINE are walking outside as LANGBOURNE smokes.

LANGBOURNE

What's wrong with him? He's looking at me like I shot his mother.

PINE

He thinks there might be a bad apple in the cart.

LANGBOURNE

Well the girl's coming tomorrow, that should sort him out.

PINE stifles a reaction.

PINE

How is she getting here?

LANGBOURNE

Corky's flying her in. Dicky's got us all in one cage. And guess who's got the key?

Suddenly a murmur. A black car on the horizon.

The car continues on the crest of the hill and drives down towards the compound.

ROPER is at the front to meet them. SECURITY GUARDS pour out to meet the trucks. The Lebanese man Pine saw on the peninsular emerges from the car in a suit and coat. ABDUL BARGHATI. He greets ROPER. PINE watches.

ROPER

Where's Birch? Andrew come and meet Mr Barghati from the buyer's consortium.

PINE walks forward in the darkness.

ROPER (CONT'D)

This is Andrew Birch. Our director. He'll be running tonight's demonstration.

BARGHATI shakes his hand, knowing smile on his lips.

ABDUL BARGHATI

Mr Birch. It's a great pleasure to meet you. I have heard only good things.

PINE

Don't always believe what you hear. You had a good trip I hope?

He smiles. BARGHATI smiles but his look interrogates PINE's soul.

ROPER

Well let's not waste any more time.

They walk through the compound and into jeeps. The jeeps fly out of the compound.

PINE

Who is he?

ROPER

Does it matter? You ready?

PINE nods.

25

EXT. HILL IN TURKISH MOUNTAINS.

25

The jeeps speed up the mountain side to the top of a lonely peak.

LANGBOURNE, PINE, ROPER and the buyer BARGHATI alight from the jeeps. A series of chairs have somewhat surreally been laid out on a small hill crest. Mountains on all sides, a valley deep below. On one side a FILM-MAKING TEAM is setting up a number of cameras in different positions.

JASPER

We're lucky with the weather tonight. Last night you wouldn't have seen your own hand.

They sit down. An ARMY GUY runs up the hill. He waves.

SOLDIER

Ready sir!

ROPER

All right! Cameras rolling! Let Mr Birch give the order to begin.

There is a pause in the night.

ROPER (CONT'D)

It's your show Andrew. Time to light the fuse.

He hands him a gun. ROPER smiles, like the film director of his dreams.

ROPER (CONT'D)
And... action.

PINE takes it and shoots in the air. And it begins.

It's a firework display of ammunition.

It lights up the sky. And below figures run, cars are driven fast across parched mountain.

The suddenly - a huge explosion as a truck is apparently blown sky high by a rocket from above.

The FILM-MAKER films all this.

Then a plane flies over - suddenly rocket fire from the ground attacks it. It's all incredibly real.

ROPER nods to PINE. Cue to speak.

PINE
British Vulcans. High tech version
of the Gatlin. Six twenty
millimetre barrels - three thousand
rounds a minute.

The plane bursts into flames. BARGHATI watches. Quite taken in.

But now they see a figure parachuting to the ground across the valley.

Then another cargo plane, black cross on its side. The plane opens and ten parachutists pour out.

A tank emerges from camouflage and seems to shoot at the men. Clouds of smoke. But then suddenly the tank is no more, engulfed in flame.

The cameras film.

PINE (CONT'D)
American Stinger light anti-tank.
Two to three hundred metres range.

A drone aeroplane suddenly appears. ROPER nods.

PINE (CONT'D)
And if the enemy sends in drones...

A pause as it circles. Suddenly the heavy patter of ammo from below. The drone goes up in flames in the sky.

PINE (CONT'D)

Quad fifties. Four coaxially mounted 0.50 Calibre machine guns designed to fire simultaneously at a single target.

ROPER smiles. Pleased.

The drone dives and swoops to the ground. A huge explosion on the hill below. The patter of guns in the night.

ROPER leans over to PINE, whispers.

ROPER

Brings back Guy Fawkes night doesn't it old boy? Or didn't your dad do that sort of thing.

PINE

No he didn't like the noise.

ROPER

Of course. Ghosts of Ulster I imagine. Mine did. Never saw him happier.

More explosions from below. ROPER calls out.

ROPER (CONT'D)

Watch carefully. We cleared a whole village for this bit.

And suddenly three aircraft appear over the hills and appear to obliterate the small village in the valley below. A tirade of flames. PINE and his fellow spectators watch from the hill.

ROPER leans over. Whispers to PINE as they watch.

ROPER (CONT'D)

Israelis sit in deckchairs on a hill and watch Gaza burn. We sit on sofas playing video games with unmanned drones. War as spectator sport. It's the future. And we're selling it.

More explosions as figures run through the town. House to house. PINE announces.

PINE

The squadron takes out the defensive air cover, and seizes the town in less than three minutes.

The ARAB BARGHATI nods. Takes notes. The FILM-MAKER films.

PINE (CONT'D)
 And when the rebel leaders try to
 escape...

And now we see a sports car drive down the destroyed main
 thoroughfare of the village. And the Vulcan missiles turn on
 it and screech through the sky.

As one they hit it and the car becomes a burning fireball
 below them. A figure, fake but real enough seems to be
 burning in hell inside the car.

ROPER
 Farewell all resistance.

He smiles.

BARGHATI closes his book.

ROPER (CONT'D)
 And cut.

The FILM-MAKER cuts his camera. JASPER walks over, grabs the
 camera.

JASPER
 I'll take that for you sir.

He walks off with the camera.

PINE walks forward as BARGHATI smiles. They shake hands.
 BARGHATI smiles at him.

26

EXT. HILL FORT. NIGHT.

26

Back in the hill fort. The trucks of arms are ready to go.
 PINE sees that painted on the sides of all the trucks are
 large HUMANITARIAN AID signs. The convoy will look like an
 aid convoy, nothing more.

Twenty ARAB MEN, military types, climb in.

PINE is watching. He is looking as false registration plates
 are put on.

Now we see that he is staring at every plate. Learning every
 plate number. Twenty trucks. Every number.

BARGHATI approaches. PINE smiles at him.

BARGHATI
 Goodbye Mr Birch. I will convey
 your best wishes to the buyers. The
 money will be transferred when the
 trucks get across the border.

PINE

Where is your destination?

BARGHATI

That is the question you do not ask. Just as I do not ask where you got it all from. This is a long and noble tradition. The supplier is silent, the buyer is discreet. And business is done. I went to London School of Economics in 2005. I learnt everything I know in your capital city. Please send it my regards.

PINE

Of course.

He smiles.

BARGHATI

Good bye.

He offers his hand. PINE takes it.

BARGHATI (CONT'D)

Why do you look at me with distrust?

PINE

I wasn't aware I was.

BARGHATI

You will one day understand, when it comes to the Middle East, nothing is solid. Everything is fluid. One day I am your enemy, the next I am your friend. I haven't changed. It's just that before you didn't need me. Now you do.

Beat. BARGHATI flicks a look at ROPER.

BARGHATI (CONT'D)

He understands it better than anyone. That is why he is a very rich man.

His eyes twinkle. He turns and walks away into the mist and climbs into a truck.

The trucks start to file out as the rain falls.

27

INT. THE MESS OF THE HILL FORT. NIGHT.

27

ROPER sits with LANGBOURNE, PINE, FRISKY, KLERKOV and TABBY. ROPER has a map out.

ROPER

The convoy crosses the Turkish mountains tonight. It will reach the Syrian border at 8pm tomorrow night. Until then we sit and wait. Come on let's have a drink.

PINE

I'll get them.

PINE walks to the bar.

PINE (CONT'D)

Whiskies all round.

Beat.

PINE (CONT'D)

Can I borrow your pen?

PINE takes a pen from the barman. He watches ROPER carefully as he waits for drinks. ROPER is talking with KLERKOV and laughing.

PINE quietly grabs a newspaper and writes the numbers of the trucks on the crossword of the paper from his memory.

28

INT. NEW IEA OFFICES. FCO. WHITEHALL.

28

BURR walks through the secret offices in mid conversation with ROOK.

ROOK

I've left Pearl with a small team in Istanbul. In case Pine makes contact.

BURR

And what chance of that?

They stare at each other.

BURR (CONT'D)

Mayhew's turned yellow on us. I tried to get access to the bank accounts of the companies on the Tradepath list. Every request blocked. I need a sodding warrant and I can't get a warrant because I have no authority. We're on our own Rob.

The phone rings.

BURR (CONT'D)

Joel give me some good news from the Mediterranean.

STEADMAN
I'm not there.

BURR
Where are you?

STEADMAN
I'm at Athens airport. They've closed the operation. Funding withdrawn.

BURR
Who? Who did that?

STEADMAN
Washington. Langley. Who knows? All I know is I'm going home.

Beat.

BURR
Jesus.

STEADMAN
Someone doesn't want us doing what we're doing Angela. I'm sorry.

He hangs up the phone.

She sits disconsolate. ROOK looks at her with genuine affection.

ROOK
When did you last sleep Angela? Go home. Get some rest.

She nods. ROOK walks away. Then BURR thinks again. And makes a phone call.

29 **INT. PO BOX OFFICE. VICTORIA.**

29

The Boatman PO Box in Victoria Station. BURR slips a note.
NEED TO MEET. 3pm today.

BURR
Leave this for Box 347 please.

30 **EXT. GREEN PARK. DAY.**

30

ANGELA BURR sits and walks into the green park. Sits at the bench. But no one comes.

BURR looks round. Waits. Begins to become very nervous indeed.

Figures in the park. The sense of being looked at.

The sense of being a prey.

A BOY approaches on a bike. Circles her. BURR stares at the boy. The BOY stops the bike.

BURR
On your way son.

BOY
Message from the man with the
umbrella. Walk towards him.

He cycles away. BURR gets up and walks towards PALFREY who is walking towards her with an umbrella. As PALFREY passes, he says, in a panic:

PALFREY
They know the operation's leaky.
Tell your man to be careful. We
can't meet any more. Don't come
again.

PALFREY walks on. BURR looks round. The terrible sense of being watched and having no idea who is watching.

BURR starts to walk away fast.

31 **INT. BURR'S HOME. LIVING ROOM.**

31

BURR up late at night, looking at the names on the Pine list. Finance houses.

Suddenly her mobile phone rings.

BURR
Angela Burr.

DARKER
I wondered if you were free for a
tete a tete?

BURR's blood freezes.

BURR
I'm about to go to sleep.

DARKER
You don't look sleepy to me.

ANGELA BURR wheels round. Through the windows of his house she can see the car on the street. DARKER inside.

DARKER (CONT'D)
I'm alone. This is London, not
Athens.

ANGELA BURR stands, walks towards the front door. Opens it.
DARKER gets out the car.

DARKER (CONT'D)
You going to let me in?

BURR stares at him.

BURR
We'll talk right here.

DARKER approaches on the porch.

DARKER
I like you Angela. I admire your tenacity. It was always a source of regret to me that we lost you from The River.

BURR
Well you've a funny way of showing it.

DARKER
Where did you get the list of names?

BURR
What list?

DARKER
Oh please don't treat me with contempt. The list you took to Apostolis. That resulted in some Arab cutting his neck open.

BURR
It was an Arab was it?

DARKER
Yes. They are doing business with Richard Roper, and they don't appreciate a lawyer they can't trust.

BURR
And you? Are you doing business with Roper?

DARKER
I am looking after the strategic interests of my country. Who gave you the list?

BURR
I don't know what you're talking about.

DARKER

One last chance. You have very few friends left. You need this one.

Beat.

BURR

Yeah well... I was never much one for chums as you know. Good night Geoffrey.

She closes the door. Watches DARKER get in his car and drive off.

Breathes deep.

A voice in the house.

MR BURR (O.S.)

Angela? Who was that?

BURR

It's all right love. Go back to sleep.

32 **INT. PINE'S ROOM. HILL FORT.**

32

PINE is staring at the list of registration numbers on the piece of newspaper. He writes with the pen he took from the bar.

HUMANITARIAN AID. TWENTY TRUCKS. TO SYRIAN BORDER.

He stares at the numbers.

That's when he hears the sound of the helicopter above.

33 **EXT. HILL FORT IN TURKISH MOUNTAINS. DAY.**

33

A helicopter is landing on a tiny strip of land in the hills. PINE walks up, looking through the dawn mist. SOLDIERS meet them.

Two figures come out of the helicopter. CORKORAN leads the way, carrying a bag.

And behind him is JED. She looks deeply frightened.

Then ROPER appears, walks towards them both.

At a distance PINE watches.

PINE approaches TABBY who is watching.

TABBY

Not like him to mix business and
pleasure.

PINE stares with alarm. JED looks terrified.

ROPER quietly embraces her. With a gentle touch filled with
menace.

34 **EXT. HILL FORT. DAY.**

34

PINE walks through the hill fort. He sees a satellite tower
specially installed. A radio station. But it's manned.

He feels for the paper in his pocket.

He approaches.

GUARDS

No access I'm afraid sir without Mr
Roper's permission.

PINE nods and walks away.

35 **INT. MESS. HILL FORT. DAY.**

35

PINE is at the table. He is talking to JASPER.

PINE

You been here from the start
Jasper?

JASPER

I set it up for Mr Roper. He saw an
opening in the market. Private
armies. It's what he's good at. And
after this - well, business will be
expanding.

He smiles casually.

PINE

Listen I want to get a message back
home. To a girl in England. How
would I do that?

JASPER

Better find a pigeon. No comms
here. Bosses orders.

PINE

Then how do we know when the trucks
have got through?

JASPER

We have the satellite transmitter
in HQ. But you won't get in there.
Other than that. Nothing comes in.
Nothing comes out. The Roper way.

PINE takes all this in. Thinking. Then:

ROPER

Pine come and join us.

ROPER has entered the mess. JED with him. Then CORKORAN who
smiles at PINE thinly. JED clocks PINE but gives away
nothing. LANGBOURNE behind.

They all sit at the table. ROPER eyes everyone. Suspicion in
his eyes.

ROPER (CONT'D)

So here we all are. Let's get some
drinks shall we? Roddy a bottle of
the Moet 73 please.

He smiles. JED stares at the table. The only woman in a room
of men.

CORKORAN stares coolly at PINE as the champagne is popped.

ROPER (CONT'D)

Let's raise our glasses. I propose
a toast. To Tradepath. And her
continued success. I'm sure we can
all drink to that?

He raises his glass. They all join him. His eyes are like an
eagle's. Staring at them - asking them silently. Who has
betrayed me?

36 **INT. PINE'S ROOM. HILL FORT.**

36

Night. PINE is in his room. He looks out across the compound
at the Chief's private accommodation. Secluded and set back.

There are lights on in the windows.

37 **EXT. HILL FORT. NIGHT.**

37

PINE walks out. Smokes. Walks into the shadows.

Then throws the cigarette. And walks through the shadows
round the bottom of the compound.

To the main generator.

He stares at the generator.

And pulls a connection, tears it, damages it badly.

The generator splutters to a halt. And the compound falls into almost total darkness. Just the chief's house and a few other areas with emergency generators remain illuminated.

Otherwise total darkness falls.

The distant figures of SOLDIERS make their way to sort the generator. PINE moves fast in the other direction, using the darkness, walking up the hill. He approaches the Chief's House from the other side.

He is a hundred yards away. Behind him NIGHT GUARDS move fast from the perimeter fence towards the broken generator. PINE keeps low, using the extreme darkness.

He approaches the ROPER cabin.

He remains in the deep shadows, and stares through a small window. JED is inside. She is preparing for bed.

JED

What the hell's happened to all the lights?

ROPER

They'll fix it. It happens all the time.

JED

Why did you bring me here Roper. It's a fucking army base. You any idea how humiliating it is to be the only woman in a place like this? You see how those monkeys looked at me?

ROPER

I thought you might like the attention.

He enters with a lamp. There's a frostiness in his voice.

JED

Don't be stupid. Why am I here?

ROPER

Maybe I missed you.

JED

Don't try that on me. You never bring me anywhere near your work. And all of a sudden I'm right in the middle of the whole thing. I don't get it.

ROPER
Oh I think you do.

He stares at her. Utter menace in his eyes.

JED
What are you talking about?

ROPER holds something out. Keys.

ROPER
Recognise them? You should know
them, you stole them.

JED
I don't know what you're talking
about.

SLAP. He slaps her hard across the face. With a strange
calmness. PINE watches through the window.

JED sits on the bed, suddenly very quietly afraid.

JED (CONT'D)
What the hell was that for?

ROPER
Try again.

He holds out the keys.

JED
I told you I don't know...

SLAP. He stares at her. PINE watches. Dead quiet in the dark
night outside.

ROPER
Try again.

JED, scared now, looks at the key.

JED
They're the keys to your study.

ROPER
Which you stole. And you broke in.
Why?

She flinches, thinking he is about to hit her again. He
speaks very quietly.

ROPER (CONT'D)
Why?

Beat.

JED

Because you were lying to me about what you did. Because I'm not as stupid as you think I am and I wanted to know what the man I was fucking did for a living. That's why.

ROPER

Good. It's a start.

He stares at her. She looks to the window.

ROPER (CONT'D)

Now listen to me. I would much rather we sorted this out ourselves. Just you and me. I've given the boys the night off. There's no one around. And there's a whole lot of mountain between you and the comfortable world you love so much. So it would be much better if you tell me everything you know my sweet. And I don't need to get anyone else involved. OK?

She nods.

ROPER (CONT'D)

What did you do with the list?

JED

What list?

ROPER

I noticed that it had moved from where I had left it. You think I don't notice these things? You think I'm some kind of fool?

All this very quiet.

ROPER (CONT'D)

Who did you give the list to?

JED

I didn't. I swear.

SLAP. PINE flinches, but does not move.

ROPER

My dear that list has got into the hands of the wrong people as a result of which I have British enforcement agents crawling all over me like flies. Who did you give the list to?

JED

I swear. I went in there, I looked at it, I took a photograph on my phone...

Beat.

ROPER

You took it on your phone...

JED

Yes.

ROPER

Why did you do that?

JED

Because I'm sick of knowing nothing! That's why!

PINE watches. And now he knows she is acting, she is lying, and it's for him, it's to protect him.

JED (CONT'D)

I thought I'd find out what you were doing. I took a photo. I was going to ask someone what it all meant.

ROPER

Who?

JED

I don't know. But then I got frightened and I didn't do anything. I swear I didn't. I just left it on my phone, and then later I deleted it. I swear I did. Please believe me.

She stares at him.

ROPER

How long after did you delete it?

JED

I don't know. Maybe a week?

Pause. For the first time ROPER is wrong-footed. PINE watches.

ROPER

Who did you show your phone to?

JED

No one. I mean I don't know, maybe I left it out, anyone could have...

(MORE)

JED (CONT'D)

Oh God I've been so stupid. What
have I done?

And she is weeping, playing the foolish innocent with all her
might. And all for the man who is watching her through the
window.

ROPER

It's OK.

He holds her. Caresses her. And now for a moment JED can see
the window and JED can see that JONATHAN PINE is standing
right outside it. She stares at him in total shock.

ROPER (CONT'D)

It's nothing we can't solve. But
you must never ever do that again.
Do you understand?

He strokes her hair. PINE almost has to prompt her.

JED

Yes I understand.

ROPER

Good. I love you.

JED

I love you too.

She is staring at PINE.

Sudden footsteps! PINE dives into the shadows. Just in time.
FRISKY and TABBY are at the door.

FRISKY

Chief.

ROPER

What is it?!

Irritated.

FRISKY

You should see this. Someone's
buggered up the jenny. Looks
deliberate.

ROPER's face hardens. He has instantly seen the connection.

ROPER

All right. I'm coming.

He turns to her. Kisses her gently.

ROPER (CONT'D)

Get into bed. I won't be long.

He walks out.

PINE watches the three men walk across the darkness. He waits and then walks to the door.

PINE
Turn out the light.

The light inside turns out. He enters. JED stares at him. Her lip is very slightly bruised.

JED
Jonathan. Get me out of here.

PINE
I can't do that.

JED
I'm scared.

PINE
We're in the middle of the mountains. If we flee now, he'll find out he'll bring us back, and you know what will happen. I need you to help me.

JED
Who are you?

He stares at her. Silence.

PINE
I was sent in to track Roper's arms operation.

JED
I don't believe you.

PINE
It's true.

JED
But you saved Danny's life.

PINE
A set-up.

JED
You almost died.

PINE
Part of the plan.

JED
And what about me? What about the Istanbul hotel. Was that part of the plan too?

PINE

Listen. I need you to help me.

JED

No way. You don't get to tell me what I have to do. OK? Either you get me out of here or I tell Roper the truth.

PINE

I don't think you'd do that.

JED

Try me.

PINE turns, stares at her.

PINE

And then what? I disappear, and what happens to you? You think he'll let you go as a reward for your loyalty? Knowing what you know? You're trapped. And the only way you're going to get free is me.

JED

What do you want me to do?

PINE

You lie to him, you please him, you do everything just the way he wants it. OK?

JED

How can you ask me to do that?

He doesn't answer, just stares at her. She nods.

PINE

Ok good. And I want you to tell him something. Tell him you showed Corkoran your phone two days after you went into the office. Tell him you didn't say anything because you didn't want to get Corky in trouble. Make sure you tell Roper that. OK?

She nods.

PINE (CONT'D)

Good. I need some money. As much as you have. Notes. Doesn't matter what currency, dollars are best.

JED suddenly reaches for her bag, gives him all the money from her purse.

JED
That's all I have.

PINE
Thanks.

He takes it.

He stares at her. She has not a friend in the world except him.

PINE (CONT'D)
I will get you out.

Voices in the distance. People returning. ROPER returning.

One last look, then he is out of the cabin and into the night.

38

EXT. HILL FORT. NIGHT. CONT.

38

PINE is walking back into the shadows, moving fast, round to the generators, to see TABBY and JASPER staring at the mangled connection.

PINE
What the hell happened?

JASPER
Someone melted the connection.

PINE
On purpose? You should tell the chief.

TABBY
He knows.

PINE
Anything I can do?

JASPER
Go to bed. It'll take all night to fix this.

PINE nods, passes them, appears to return to his hut, but then cuts across the dark hill, moves to the perimeter fence, the lights round the fence are out and PINE moves silently round the fence to where the army trucks stand waiting.

PINE cuts his way through the fencing and out on to the open hillside. He approaches a military jeep, gets in, hot-wires the jeep and drives fast out of the compound.

39 **EXT. TURKISH MOUNTAINS. NIGHT.**

39

PINE drives across the mountains. It's lonely and vast, there is moonlight on the ridges and the rocks.

PINE forces the jeep down a narrow winding road.

Then he sees the twinkling lights of the refugee camp below.

40 **EXT. REFUGEE CAMP. NIGHT.**

40

PINE drives up to the refugee camp - Jalahar camp. Gets out the jeep. Walks up to security.

Behind the fences and gates he sees small tents and huts in their thousands. And people sleeping. It's a sad picture of misery.

PINE

My name's Roberts. I'm from the camp up the road. Our comms are down. I need to use a phone.

SECURITY

You have authorisation?

PINE

Do I need it?

SECURITY

I can't let you in without it.

PINE

Where are the taxis that take people to the airport?

SECURITY

Round the corner. But most of them have gone.

PINE stares at the camp. A small picture of misery caused by war. He walks away round the corner.

Then he sees what he was looking for. One sole taxi is parked up at the edge of the camp.

He approaches it. A TURKISH DRIVER is sitting asleep in the driver's seat.

PINE taps at the window.

The window rolls down.

DRIVER

Airport?

PINE takes out the piece of paper.

PINE
No. It's a longer journey I'm
afraid.

41 **EXT. TURKSIH MOUNTAINS. ROAD.**

41

PINE is driving back in the jeep.

Then something catches his eye. He turns and drives into the darkness.

He drives down into a village. It's the village bombed in the "firework display". It's destroyed. Houses shattered. Ruined. No life. Cars blown up. Walls and huts razed to the ground.

It's a war zone created for show.

PINE gets out. Stares at the mayhem and the destruction. No lights on. Utter darkness.

And then he sees movement. He walks towards it.

A child, eight years old, is staring at him, terrified. He turns to flee.

PINE
It's OK.

But the child continues to run. PINE walks after him. The child runs through the destroyed village to a small hut at the end. Then he bends down, goes into a box outside the hut and turns to face PINE.

With a semi-automatic, pointed at PINE.

PINE slowly raises his hands.

PINE (CONT'D)
It's OK. I'm not going to hurt you.

The TURKISH CHILD stares at him, eyes full of hate.

Then a MAN'S VOICE. TURKISH KURD. CENGIZ.

CENGIZ (IN KURDISH)
Taylan. Put it down.

The child puts down the gun.

CENGIZ stands with a gun pointed at PINE.

CENGIZ (CONT'D)
Who are you?

PINE
A friend. I work at the camp.

CENGIZ
Look what they did.

PINE
Who?

CENGIZ
British man said we had to leave.
Training manoeuvres. This is our
village. Why do you use our region
as your playground?

His face is filled with a terrible sadness.

CENGIZ (CONT'D)
Come and see.

He leads PINE across the wasteland to a small hut. He opens
the door. PINE looks in.

And stops dead.

An OLD KURDISH WOMAN lies dead amidst rubble.

CENGIZ (CONT'D)
She said she was too old to leave.

PINE stares at the body.

42

EXT. HILL FORT IN TURKISH MOUNTAINS. DAWN.

42

PINE, face pale in the night, drives the jeep back to a few
hundred yards of the hill fort. Gets out.

He stares at the hill fort. It is as if all evil is in this
place.

PINE pushes the truck silently back to where it started.

He jumps in, puts on the hand brake, leaps out, quietly
closes the door.

Still the camp is in darkness.

PINE walks quietly back round the edge of the perimeter
fence. Finds the hole where he came in.

Quietly crawls through.

Then he sees the cigarette smoke.

The light at the end of the butt.

And the figure of a man.

It's CORKORAN. Staring at him with a gun trained on him.

CORKORAN

Been bunking off old boy? Get a
detention for that you know.

PINE stares at him.

CORKORAN (CONT'D)

Put your hands up. Walk in front of
me, five paces.

He waves PINE onward. PINE begins to walk.

PINE

It's your word against mine.

CORKORAN

Let's take that risk shall we? You
make one false move, I shoot you in
the back.

CORKORAN right behind him. They walk towards the complex.

Then suddenly the spotlights come back on, someone has fixed
the generator and the two men are illuminated in bright
light.

And in an instant PINE turns and attacks. CORKORAN's gun goes
off, PINE launches himself at CORKORAN, a tussle, CORKORAN,
ex-military and tough as an ox, fights, wrestles, the gun
between them, CORKORAN raging, possessed with pure animal
desire to destroy. But PINE is younger and stronger and gains
the upper hand.

PINE has CORKORAN's neck in his arms.

CORKORAN's face red with rage as he fights like a wild
animal. Biting. Snarling.

But it's working. The squeeze intensifies.

The blood slowly flows from CORKORAN's face.

CORKORAN's eyes widen.

GUARDS are coming towards them.

PINE suddenly leaps back. The GUARDS swarm closer. CORKORAN
turns to speak, but he is in his death rattle. He tries to
speak, to blame, to TELL THEM.

PINE

He was coming back through the
fence. He cut his way through.

CORKORAN turns in shock and rage but too late, life is ebbing
from him.

PINE (CONT'D)
Get the chief down here now! We
need him to talk.

The GUARDS run back calling for the chief on the radio.

PINE bends down, as if caring for him. He stares at CORKORAN
in the eyes.

SNAP.

PINE breaks his neck.

CORKORAN slumps to the ground.

ROPER, TABBY and FRISKY are approaching.

PINE stands.

PINE (CONT'D)
It's too late.

ROPER stares at the dead body of CORKORAN lying on the
ground. He touches him with his boot.

PINE (CONT'D)
I caught him coming back in from
the outside.

ROPER
All right. Get him buried quick. No
one's to know anything about this.
He was never here.

He turns and walks back up the hill. PINE watches him go.

43 **EXT. NIGHT. HILL FORT.**

43

The mountains brood in the distance. PINE and FRISKY are
dumping the corpulent body of CORKORAN in a hastily dug grave
above the hill fort.

FRISKY
One thing you can say for Corky.
Good food for worms.

They start to hurl the thin dusty soil in shovelfuls on the
body as the rain begins to fall.

44 **INT. PINE'S ROOM. HILL FORT.**

44

PINE returns, soaked and muddy. He opens the door, begins to
undress. Then he stops dead.

ROPER is inside the room, in the shadows.

ROPER
Did I shock you?

PINE stops.

PINE
Not at all.

ROPER nods but says nothing. PINE undresses, takes off his filthy shirt. ROPER watches. PINE becomes self-conscious for a moment. He is naked now in front of the older man. ROPER stares at the younger man.

ROPER
Wanted to thank you.

PINE nods.

ROPER (CONT'D)
Pared it down you see. I didn't have a clue who the traitor is. Now I know.

Beat. PINE is about to shower.

ROPER (CONT'D)
It was him. Or it's you.

PINE turns, quiet anger.

PINE
If you think it's me, kill me now. Why take the risk? What do I have to do to make you trust me?

ROPER smiles. Gets up.

ROPER
Sweet dreams.

And he walks out the door. PINE watches him go.

45

EXT. ISTANBUL HOTEL. DAY.

45

PEARL sits in the Istanbul hotel coffee room. Reading a newspaper and doing nothing. Bored and depressed.

Then suddenly the hotel concierge approaches.

CONCIERGE
Miss Pearl?

PEARL
Yes.

CONCIERGE
A gentleman is here to see you.

PEARL gets up, walks to the front desk. The TAXI DRIVER, exhausted, is there.

TAXI DRIVER
Miss Pearl. Friend of Mr Rook?

PEARL
Yes.

TAXI DRIVER
I drove all night. I am to give you this. From Mr Pine.

He holds out the envelope. Pine's envelope. PEARL opens it. Looks inside. Her jaw drops. She gets out her phone.

PEARL
Thank you.

TAXI DRIVER
He said you would give me another two hundred if I got here by nine o'clock.

He looks at the wall. It is five to nine. PEARL smiles.

PEARL
I think we can manage that.

46

INT. NEW IEA OFFICES. FCO. WHITEHALL.

46

ANGELA BURR bursts into the offices. Still eating a hasty breakfast.

BURR
Where is it?

ROOK
Here.

She rushes over and sees a scan on the computer.

Hand-written note from Jonathan Pine. Registration numbers of twenty trucks. Heading south-east into Turkish-Syrian border. Humanitarian Aid. Starting point. Hills near Jalahar Camp.

BURR
My god. He did it.

Beat. BURR turns to a PA.

BURR (CONT'D)
Get me Mayhew on the phone.

BURR looks through the registrations.

ROOK

It's south East Turkey. They started in the hills near a camp called Jalahar. From his description we think it's somewhere around Kasimli. The trucks are heading towards the Syrian border. It's just over two hundred miles. Rough country.

BURR

And they won't drive in the day. Too risky. Which gives us three hours to find the trucks and stop them at the border.

BURR's phone rings.

BURR (CONT'D)

Yes?

IEA OPERATIVE

We can't reach Mayhew. They're saying he's off work.

ANGELA BURR puts the phone down.

47

INT. REX MAYHEW'S HOME.

47

REX MAYHEW and his wife HESTER sit in the living room watching TV. MAYHEW looks pale with stress.

A ring on the door.

CELIA MAYHEW

I'll go.

She walks to the door. REX MAYHEW hears a discussion that become an argument and then a scuffle.

CELIA MAYHEW (CONT'D)

I'll call the police.

ANGELA BURR

I am the bloody police.

She walks in and throws down the Pine piece of paper.

ANGELA BURR (CONT'D)

Twenty aid trucks. Going to the Syrian border. All containing illegally exported UK and US arms. And Roper's fingerprints all over them.

MAYHEW stares at the list.

CELIA MAYHEW

How dare you walk in like this?

ANGELA BURR

It's real Rex. It's what we need to take them down. All of them.

REX MAYHEW

I can't do anything. I told you we have no allies.

ANGELA BURR

Not here maybe. This is what I need. I need a foreign office mandate confirming that an illegal cachet of arms is in those trucks. I'll take that to Steadman and he can deploy US soldiers at the border to stop the convoy, search it and seize the weapons. But I can't do it without FO top brass confirmation. One letter from you representing your Master. One signature.

MAYHEW stares at BURR.

ANGELA BURR (CONT'D)

Please Rex. As of today you're still in position. We'll never get this chance again.

MAYHEW stares at her. His eyes are filled with the tiniest light.

48

INT. MESS. HILL FORT. DAY.

48

PINE with ROPER and LANGBOURNE in ROPER's HQ.

ROPER

Come in here darling would you?

JED is led in by FRISKY.

ROPER (CONT'D)

Darling. I want you to think again. Your phone. Are you sure someone didn't borrow it on the peninsular?

PINE stares at her. Imperceptible nod. JED acts ashamed.

ROPER (CONT'D)

What is it? Tell me.

JED

Well it was just Corky.

Beat.

ROPER

Corky?

JED

Yes. I showed him the photograph I took in your office. I just wanted some reassurance. He told me not to say I'd done it. He said you'd be angry.

ROPER flicks a look to PINE. His face goes pale, his hand clenches.

JED (CONT'D)

I'm sorry. I'm so stupid.

Playing the naive girl to a T. ROPER smiles at her, hiding his rage.

ROPER

Not at all.

JED

Where is Corky? I haven't seen him.

ROPER

He had to fly back darling.

She flicks a look to PINE. PINE's face impassive. JED sensing something.

JED

Well I want to go too. I don't like it here.

ROPER

We'll all go soon. Very soon.

He strokes her hair. She, almost sensing PINE's cue, holds ROPER tight.

Her eyes meet PINE's just for a moment but no more.

49

INT. STEADMAN'S OFFICE. WASHINGTON.

49

JOEL STEADMAN has his feet up in his Washington office. He sits looking out the window. A man without a mission.

Then the phone rings.

JOEL

Well thank God you called. I was beginning to think I didn't exist.

ANGELA BURR

Joel listen to me. I'm faxing something to you now. Tell me what you can do with it. And take it straight to the military. No Langley involvement. Clear?

JOEL

Sure.

The phone goes down.

The fax flickers. It's a letter from Rex Mayhew confirming the illegal convoy of arms from Turkey to Syria by Richard Onslow Roper and requesting immediate US military action to stop and search the convoy at the border.

STEADMAN stares at it. Then reaches for the phone.

50

EXT. HILL FORT. NIGHT.

50

ROPER and PINE walk together through the compound. ROPER still mulling Corky's apparent betrayal.

ROPER

I owe you a debt of gratitude Pine.

PINE

Not at all sir.

ROPER

You suspected him for a while didn't you? Why d'you think he did it?

PINE

He thought you were sidelining him. In favour of...

ROPER

Of you.

PINE

Yes.

ROPER

Well he was right. Wasn't he?

He smiles.

PINE

Should you get the trucks to turn back?

Beat.

ROPER
I don't think that's necessary.

He smiles. PINE not quite sure what to make of this.

ROPER guides PINE towards the satellite hut. ROPER enters.
The GUARD moves to stop PINE.

GUARD 1
You have an access code sir?

ROPER
Let him in. He's with me.

They enter ROPER's personal satellite hub. Full monitoring equipment, satellite images of the local area, and a tracking computer programme that is tracking the convoy of trucks as they head their way towards the border. TABBY and FRISKY are already inside.

ROPER (CONT'D)
What's the ETA?

COMMS OFFICER
The convoy should be through the border in one hour sir.

ROPER nods.

PINE stares at ROPER. Something about him that neither PINE nor we fully trust. As if he is holding a secret.

And suddenly PINE feels a slight sense of alarm.

51 **INT. NEW IEA OFFICES. FCO. WHITEHALL.**

51

BURR enters the IEA offices to see that a bunch of SECURITY are dismantling the office.

ROOK watches on, unable to do a thing.

BURR
What's going on here?

ROOK
We're being decommissioned. With immediate effect.

He shows him the order. Foreign office, signed by the new head of enforcement agencies.

BURR
What happened to two weeks?

ROOK
 Mayhew's been fired. We're losing
 all the backup team and support
 structures. From now on it's you me
 and Pearl in the Victoria cubby
 hole again.

BURR
 Geoffrey Darker.

ROOK
 That's my educated guess.

BURR moves close to ROOK, whispers.

BURR
 Well this time he's too late. The
 horse has bolted.

She smiles as she watches the SECURITY taking away computers,
 desks.

52 **INT. HILL FOR SATELLITE HQ. NIGHT.**

52

ROPER, LANGBOURNE, FRISKY and TABBY watch the little
 satellite tracker of the trucks making its way across the
 terrain towards the border.

PINE watches too, wondering, did his message arrive?

And sensing ROPER's eyes trained on him.

53 **INT. IEA OFFICES. VICTORIA STREET.**

53

BURR and ROOK are back in the Victoria cubby hole. BURR at
 her desk. ROOK kicking the radiator.

Suddenly BURR's phone rings.

BURR
 Angela Burr.

STEADMAN
 This is your American friend.

BURR
 What's the news?

STEADMAN
 Authorisation received by US army
 to seize and search the convoy of
 twenty aid trucks 1500 hours
 Eastern Standard Time at the Syrian
 border.

BURR checks her watch.

BURR
You're a good man Joel.

STEADMAN
I do my best. The convoy has been identified and is being tracked on US military satellites. You want a visual?

BURR
Is the Pope a misogynist?

She flicks on her laptop. STEADMAN relays a visual of the same tracking image that ROPER is watching, this time from US satellite imagery.

BURR (CONT'D)
That's them. How long?

STEADMAN
Thirty minutes.

BURR
Ok. And Joel, when they seize the convoy, and ID the weapons, they should go public. Immediately.

BURR smiles.

54 **EXT. TURKISH DESERT ROAD.** 54

The trucks thunder through the Turkish desert. HUMANITARIAN AID plastered on the side.

55 **EXT. HILL FORT. NIGHT.** 55

PINE smokes a cigarette alongside LANGBOURNE. LANGBOURNE checks his watch.

A van drives up the mountain road, and is waved through the entrance.

The van doors open. Out of the van twenty or so women are escorted towards the mess hall. Some look Turkish, some Russian, some Khazak or Azeri.

LANGBOURNE
That's the fun for later. Business first.

PINE looks across at ROPER's hut. The light is on. He knows she is inside.

LANGBOURNE (CONT'D)
Coming back in old boy? Don't want
to miss the fun.

PINE nods. He turns and walks back the way he came.

56 **INT. ROPER'S PRIVATE COMPLEX. HILL FORT.** 56

JED, inside the room, watches PINE return into the HQ.

Her only friend in the world.

But is he just using her?

57 **INT. HILL FORT SATELLITE STATION. NIGHT.** 57

ROPER and PINE and LANGBOURNE and the boys watch the signal
approaching the red dotted line of the border.

58 **INT. IEA OFFICES. VICTORIA STREET.** 58

BURR and ROOK crowd round the laptop watching the flashing
signal.

59 **INT. STEADMAN'S OFFICE. WASHINGTON.** 59

STEADMAN watches the same visual. He checks the t-minus
clock. T-minus four minutes.

60 **INT. HILL FOR SATELLITE HQ. NIGHT.** 60

The tracking signal gets closer to the border. ROPER's eyes
bore into the screen.

 COMMS OFFICER
 Three minutes to the border.

PINE watches, apparent calm on his face. His eyes betray
nothing.

61 **INT. IEA OFFICES. VICTORIA STREET.** 61

ANGELA BURR's eyes on the screen. Two minutes. She looks up
at ROOK who is smiling at her. She affords a smile back.

This is what they came for.

62 **INT. STEADMAN'S OFFICE. WASHINGTON.** 62

STEADMAN watches as the clock ticks below one minute. He
leans in.

STEADMAN

Go get them.

He smiles.

63 **INT. HILL FOR SATELLITE HQ. NIGHT.** 63

ROPER leans in. Whispers.

ROPER

Been practising your magic Pine?

He smiles. PINE can't help feeling uneasy.

The tracking signal is right by the border.

At the border.

The convoy stops.

OFFICER

They're at the border sir.

64 **EXT. TURKISH/SYRIAN BORDER.** 64

The trucks are stopped at the border. The DRIVERS look nervous as the trucks are surrounded by US troops.

65 **INT. IEA OFFICES. VICTORIA STREET.** 65

BURR leans in.

BURR

Now. Come on. Have a look inside.

She watches the signal.

66 **EXT. TURKISH/SYRIAN BORDER.** 66

The US troops bark instructions to the DRIVERS who are all sent flattened to the ground, arms on heads.

The TROOPS approach the backs of the trucks.

The ARAB driver calls on his phone.

67 **INT. HILL FOR SATELLITE HQ. NIGHT.** 67

The signal is still flashing, motionless, at the border. ROPER watches it as if entranced.

The phone rings. FRISKY picks up. Listens.

FRISKY

Troops at the border sir. They're
demanding to open the trucks.

All look to ROPER.

PINE watches him. ROPER stares.

ROPER

Well we don't have much choice do
we?

68 **INT. IEA OFFICES. VICTORIA STREET.** 68

BURR waits, watching the signal.

69 **EXT. TURKISH/SYRIAN BORDER.** 69

The US TROOPS surround the trucks. They crowbar open the
first truck.

And stare in astonishment.

There are six tractors inside.

70 **INT. STEADMAN'S OFFICE. WASHINGTON.** 70

STEADMAN watches.

Then his phone rings.

STEADMAN

Yes?

Beat.

STEADMAN (CONT'D)

What the...

71 **EXT. TURKISH/SYRIAN BORDER.** 71

More trucks opened. Combine harvesters. Reapers. Fencing.
Tools. Grain and seeds for cultivation.

Farm machinery. All of it.

Not a weapon in sight.

72 **INT. HILL FOR SATELLITE HQ. NIGHT.** 72

ROPER waits, smiling.

FRISKY listens to the phone.

FRISKY
They're searching the trucks.

ROPER
Well?

FRISKY
They're being let through.

ROPER and LANGBOURNE smile.

ROPER
Of course they are. They're
delivering Tradepath farm
machinery. Just like we said.

ROPER reaches for the champagne. Smiles at PINE.

ROPER (CONT'D)
They didn't watch the cups
Jonathan.

He smiles and a chorus of whoops fill the satellite station.
SOLDIERS roar. PINE stands among them smiling a vacant smile
of hidden despair.

73 **EXT. SYRIAN DESERT.**

73

The trucks of arms thunder on through the desert to their
unknown destination. With Humanitarian Aid plastered on their
sides.

74 **INT. IEA OFFICES. VICTORIA STREET.**

74

BURR stares in dismay. ROOK watches silently.

The phone rings. It's STEADMAN.

BURR
What happened?

STEADMAN
What happened? I just licensed a
full military swoop on a bunch of
combine harvesters, that's what.

BURR
I don't understand.

STEADMAN
Your intelligence was bullshit
Angela.

Beat.

BURR
It's not possible.

STEADMAN
You ever think your guy could have been playing both sides? You ever think of that?

BURR
Joel wait.

STEADMAN
No I'm sorry. That's one too many times I've fallen for your conviction. Don't call me again.

BURR
Joel...

But STEADMAN has put the phone down.

BURR (CONT'D)
They knew we were coming.

BURR sits in silence. ROOK watches her with a deep and painful compassion.

75

INT. MESS. HILL FORT. NIGHT.

75

The party is in full flow. SOLDIERS drinking. WHORES have been brought in. ROPER is quaffing champagne. JED is at the table drinking, looking uneasy. PINE has a champagne glass in his hand and is trying to look anything other than how he feels.

ROPER
Let your hair down Pine for Christ's sake. It couldn't have gone better. Could it?

He stares at him.

ROPER (CONT'D)
Worked it out yet?

PINE
The arms were never here.

ROPER
Just enough for the firework display. But the rest...

PINE
Never came to Istanbul. You knew British enforcement were on to you. So you changed the method of delivery.

ROPER
I would have told you earlier but I
needed to be sure of you.

His hand on his arm.

ROPER (CONT'D)
When you know the dogs are closing
in, don't cover your ears.

PINE
And how will you deliver them?

He stares at him.

ROPER
Ah that can wait til the morning.
We've got the bastards off our back
that's what counts. Take a girl.
That's an order.

He smiles. JED stares at PINE.

PINE takes one of the girls who have appeared. He dances with
her. The girl forces a smile. PINE hates every moment of
this. JED can barely watch.

ROPER (CONT'D)
Feeling queasy darling? If all this
debauchery upsets you, we can go to
bed.

JED
No it's fine.

ROPER
Dance with me.

They get up to dance. PINE is dancing with the WHORE. They
pass each other on the floor. JED finds it unbearable.

76

INT. ROPER'S PRIVATE COMPLEX. HILL FORT.

76

The end of the night. JED is in the bedroom. ROPER enters.

ROPER
Listen. I think you and I need a
few days together. A holiday.
Somewhere warm. Hmmn?

JED does her best to lie.

JED
That sounds great.

ROPER
I think I have just the thing.

JED

Where?

ROPER

It's a surprise darling. You love surprises don't you.

JED smiles. He kisses her. She forces herself to return his kisses and he lays her gently on the bed and begins to undress her.

Her face stares at the ceiling as she makes herself run her fingers through his hair, just the way he likes.

And begins to make love.

77 **EXT. HILL FORT. NIGHT.**

77

PINE watches the light switch off in the Roper HQ. He knows exactly what that means.

He walks alone in the night. Unable to sleep. Unable to bear what is happening.

He reaches the top of the hill, looks down on the destroyed village below.

Stares at the wreckage.

78 **INT. LONDON BAR. NIGHT.**

78

ANGELA BURR sits alone drinking. Drinking hard.

Her phone rings. It says HOME. She turns it off.

And orders another.

79 **EXT. BURR'S HOME. NIGHT.**

79

ANGELA BURR approaches her house. She has been drinking for the first time in a long long time.

Her step is slow and tortured. She is in the grip of a severe self-loathing.

She approaches her front door, struggles to get the key out, drops it, curses, then grips it and puts it in the lock.

Only to find that the door is already open.

It pushes open.

ANGELA BURR's senses heighten. Animal fear and alertness.

She walks in.

To find a kind of chaos has been unleashed in her house.

The living room has been ransacked. Stuff everywhere. Tables upturned. Books on the floor, papers everywhere.

And on the floor a man. Prone. Her husband.

BURR

Oh my God. Gordon.

She rushes to him.

He groans.

MR BURR

I'm OK. I'm OK. Just a blow to the head.

BURR

Wait there my love. Wait there.

She rushes to the phone.

BURR (CONT'D)

Ambulance and police. Burglary. 43 Cranston Avenue. Yes.

BURR stares in horror at her broken house.

80

EXT. TURKISH MOUNTAINS. DAY.

80

PINE walks across the hills. Morning light filters through the clouds.

He is returning to the base. The sound of jeeps and trucks. A sense of a huge activity.

FRISKY

Where've you been dream-boy?

PINE

Just took a walk. What's happening?

FRISKY

We're clearing out.

PINE walks into the hill fort. The compound is awash with activity. And it's clearly closing down. Huts being dismantled. Trucks loaded. SOLDIERS preparing for a swift dismantlement of the compound..

Ahead of him he can see JED being ushered by TABBY towards a waiting car.

LANGBOURNE stands staring at him quizzically.

ROPER is like an army general ordering his entire battalion, getting them to move fast.

PINE
What's the rush?

FRISKY
Been a Corky-sized leak in the operation hasn't there. Chief doesn't like that so they're moving the Hill Fort.

ROPER turns to stare at PINE, and smiles. PINE nods back as the work continues around them.

81 **EXT. HILL FORT. DAY.**

81

Hours later and the transformation is complete. There is nothing where once there was a military camp.

PINE stands alone on the vast landscape.

He looks to the unmarked grave of CORKORAN, the only sign that anyone was ever there.

PINE watches the last of the SOLDIERS board jeeps and trucks and head on out.

ROPER
Get everyone in the cars. You're with me Pine. Frisky, make sure the girl's car follows.

ROPER gets in the front. PINE alongside.

They leave the compound and the cars parade down the valley.

82 **EXT. TURKISH MOUNTAINS. DAY.**

82

The convoy of cars make their way through the mountains. It is empty, almost peaceful.

And then PINE sees him on the road in front of him.

A child on the road in rags.

And PINE recognises him. It is the disturbed Kurdish child Pine met in the village. He waves a gun after them and makes the sounds of gunfire with his mouth.

KURDISH CHILD
Da-da-da-da. Rat-atat-atat-atat-
atat.

The CHILD and PINE's eyes meet for a moment.

PINE is filled with an inestimable sadness.

And then the ambulance and cars flash past.

The CHILD stares after the cars as they disappear over the horizon.

Then walks back towards the destroyed village they have left behind.

His tiny figure disappears amongst the rubble and the chaos.

PINE stares at him in the wing mirror until he is no longer in sight.

83

EXT. TURKISH MOUNTAINS / INT. TRUCK.

83

The truck makes its way down the mountains towards the Mediterranean sea.

ROPER calls on his phone.

ROPER

Mr Hamid please. It's Richard
Onslow Roper.

Beat.

ROPER (CONT'D)

Freddie? It's your old friend.
We're on our way. Yes the little
show worked perfectly. Flushed out
the rat. A rather fat homosexual
rat as it turns out. All right your
end? Good. See you in Cairo.

ROPER turns to PINE. Smiles charmingly.

ROPER (CONT'D)

You're about to meet an old friend.

He smiles. PINE's face is impassive as the truck heads towards the glistening Mediterranean sea below.

END.

