

1           **INT. NESSA STEIN'S HOUSE, ELEVATOR - NIGHT**

1

Bang!

**NESSA STEIN'S** head bangs against the steel elevator wall as she -

Is being passionately kissed by **GREENE**, a handsome man in his mid twenties.

This is full on stuff.

They roll along the wall.

She pushes back with equal sexual intensity.

Bang!

2           **FLASHBACK: INT. GAZA STRIP, CELL - DAY**

2

Thwack!

Nessa falls onto the cell floor, having been thrown.

She is wearing the same clothes as she was in the last episode when we saw her being kidnapped.

We see the door being slammed shut.

3           **INT. NESSA STEIN'S HOUSE, ELEVATOR - CONTINUOUS**

3

Nessa's fingers press the elevator button.

She is still passionately kissing Greene as -

4           **INT. NESSA STEIN'S PRIVATE APARTMENT, LIVING ROOM - CONTINUOUS**

4

The elevator doors sweep open.

The room is dark.

Only the light from the elevator pours in like a search light.

5           **FLASHBACK: INT. GAZA STRIP, CELL - CONTINUOUS**

5

A shaft of sunlight jets through a gap in the boarded windows.

Motes of dust before we see -

A glimpse of a soiled mattress.

6 INT. NESSA STEIN'S PRIVATE APARTMENT, LIVING ROOM -  
CONTINUOUS 6

As Nessa and Greene's silhouetted bodies, still heated, spin into the room.

A fragment: Nessa's perfectly manicure hand falls onto a perfect sofa.

7                   **FLASHBACK: INT. GAZA STRIP, CELL - CONTINUOUS**                   7

A fragment: Nessa's bloodied hand, lying on the floor is investigated by an insect.

Nessa rolls over onto her back.

Nessa is lying on the sofa on her back looking up at -

Greene as he takes off his:

Jacket and unclips his gun holster from his belt.

Nessa is pulling off her shirt over her head.

As the material passes over her eyes we -

9           **FLASHBACK: INT. GAZA STRIP, CELL - CONTINUOUS**           9

Nessa wipes the hair from her eyes.

From her pov we see the spartan bulb beneath the plaster flaked ceiling.

She begins to sob as -

10 INT. NESSA STEIN'S PRIVATE APARTMENT, LIVING ROOM - 10  
CONTINUOUS

Greene is on top of Nessa.

As he struggles for a BALANCED ANGLE, their bodies move awkwardly onto a REMOTE CONTROL placed on the sofa.

Suddenly, unseen by both of them, the overhead projector COMES ON and starts to broadcast the **FAMILY FOOTAGE**, of the type we saw in the last episode.

This time we start on grainy super-eight footage of Nessa, 9; Ephra, 10 and **ELI STEIN**, playing in a city park.

A nostalgic collage of childhood.

These SILENT supa-eight images bathe Nessa and Greene in a STROBING GLOW until this catches Nessa's eye and -

NESSA STEIN

Stop!

GREENE

What?!

She struggles to push him off - to which he awkwardly relents.

GREENE (CONT'D)

Why?

She's already grappling for the REMOTE CONTROL as the image of her FATHER bears down on the scene.

She is about to press the stop button but pauses as -

Eli Stein breaks out into a LOVING SMILE straight at the camera.

GREENE (CONT'D)

Fuck, who's that?!

She switches it OFF.

Dark.

For a moment they are both just SILHOUETTES against the windows.

NESSA STEIN

(dismissive)

Really?

She stands, smoothing out her clothes.

NESSA STEIN (CONT'D)

I was willing to have the sex but afterwards you and I, we were always going to have a straight talk...

GREENE

What?

NESSA STEIN

You know exactly who that was! In fact, I bet there's not much about me you don't know and doing this... this was just a way to help fill in the gaps.

Finishing re-dressing her shirt.

NESSA STEIN (CONT'D)

So who do you work for?

(CONTINUED)

GREENE

You!

NESSA STEIN

Bullshit! Real bodyguards, they know to keep their distance. So what are you, MI6?

Greene says nothing but certainly looks exposed.

NESSA STEIN (CONT'D)

Hayden-Hoyle, he your boss? Well, whoever it is - tell them to tighten up the training.

She smiles coldly, turns and we watch her walk away towards her bedroom.

GREENE

(suddenly sharp from being needled)

Oh, baby, trust me I got more than I need...

He starts to gather up his stuff as she stops and turns.

NESSA STEIN

And what's that?

GREENE

(putting on his shirt with an angry snap)

It's no wonder you're so easy with your body...

(he levels a cold stare at her)

When you're that dead behind the eyes...

She pauses, and we expect her to be struck by the insight but instead when she turns to him she is shaking her head with incredulity -

NESSA STEIN

Don't even fucking start...

And she turns away.

### TITLES

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

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

Until -

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

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

The sound of a telephone being picked up.

MALE VOICE #1  
(Arabic, subtitled)

Yes?

MALE VOICE #2  
(Arabic, subtitled)

She has agreed.

MALE VOICE #1  
(Arabic, subtitled)

Repeat.

MALE VOICE #2  
(Arabic, subtitled)

She. Has. Agreed.

The sound of the phone line being DISCONNECTED.

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

And then screen goes BLACK.

End **TITLES**

We can hear the sound of panting.

Then we find **ATIKA HALABI** having just been thrown into this cell.

She hears the PANICKED SCREAMS of NESSA STEIN coming from a cell some distance away.

Slowly Atika begins to control her own breathing; making it slow, rhythmic, deep.

Whilst this breathing begins to DOMINATE what we hear -

Nessa's screams distort and turn into -

12 MONTAGE: KENSINGTON GARDENS - NIGHT 12

We see a number of distorted nightmarish images of **KASIM HALABI** the 6 year old boy, being kidnapped at the climax of the last episode.

We see **NATHANIEL BLOOM**, shot, fall to his knees.

13 INT. HOSPITAL ROOM - DAY 13

We see **NATHANIEL BLOOM**, lying in a COMA, medical wires attached.

14 INT. ATIKA HALABI'S BEDROOM - DAY 14

The BREATHING suddenly stops as -

We are CLOSE on Atika, lying in bed as her EYES SNAP OPEN.

15 INT. NESSA STEIN'S PRIVATE APARTMENT, PANIC ROOM - DAY 15

Nessa GASPS AWAKE.

The momentum takes her straight into a sitting position on a mattress on the panic room floor.

EPHRA (V.O.)  
(Reciting the **Modeh Ani** the Jewish  
waking prayer.)

We take in the scene of the panic room, it's sparse almost space capsule feel, before -

16 INT. CORRIDOR, STEIN HOUSE - DAY 16

We move along an empty corridor towards a closed DOOR.

EPHRA (V.O.)  
(Reciting the **Modeh Ani** the Jewish  
waking prayer.)

17 INT. KASIM HALABI'S BEDROOM - DAY 17

We move across the contents of a six year old boy's room.

Toys, posters all made achingly painful by the discovery of -

The empty bed. Perfectly made.

18 INT. EPHRA STEIN'S BEDROOM - DAY 18

Ephra is lying in bed reciting the **Modeh Ani**, which comes to AN END.

He slides his legs out of bed and sits up.

This angle reveals -

(CONTINUED)

**RACHEL STEIN**, on her side, turned away from her husband, her eyes OPEN and pensive.

Atika stands from her bed, a woman on auto pilot.

We watch the panic room swing open and Nessa step out.

Close on the finger print pad as she allows her index finger to be scanned.

Then wide as we see the empty living as the panic door compresses shut once again.

We see the spot in the living room where she made love to Greene. Her clothes are still strewn there.

We start on a dresser's DUMMY - on which Nessa's Outfit of The Day has been neatly placed. Perhaps the colour of the outfit, or its cut, something, should subtly remind us of Jackie Kennedy's outfit the day her husband was shot.

Placed on this dummy, it should also suggest ARMOUR - Nessa's defence against the day. This feeling is enhanced by the last shot which should place the dummy one side of frame and Nessa, vulnerable in her underwear, on the other.

We start on a CHILD'S HAIRBRUSH.

Then we see Atika staring at it.

A world of pain that attends an a lost child.

Finally, for an indeterminate reason, Atika picks up the brush and places it in her DRESSING GOWN POCKET.

We are under the bed as -

A VACUUM CLEANER HEAD sweeps past our vision.

A new angle reveals Atika hoovering the room.

Until she switches the hoover off and as she turns towards the door she sees -

Ephra. In his dressing gown.

ATIKA

I'm sorry, did I wake you?

EPHRA

No, no.

Ephra smiles, a sympathetic gesture, before he sees -

The dusters, spray polish etc.

EPHRA (CONT'D)

You did this yesterday.

ATIKA

And everyday.

Ephra takes this in before turning away.

**INT. MI6 HQ - HAYDEN HOYLE'S OFFICE - DAY**

We start on the CLOSED EYES of **SIR HUGH HAYDEN-HOYLE**, late 50s, lean, sharp, if a little weary, as he presses the bridge of his nose, before opening his eyes again to reveal -

Greene, the agent Nessa fired, standing somewhat defiantly in Hoyle's office.

GREENE

I don't trust her.

HAYDEN-HOYLE

Because she caught you with your pants down? Literally...

GREENE

That was my job, sir...

BOORMAN

...nice work if you can get it...

GREENE

...it wasn't hers.

HAYDEN-HOYLE

So what do you want me to do - command you for the effort or sack you for the result?

Hoyle dismisses the agent with a weary hand.

HAYDEN-HOYLE (CONT'D)

Go on... get lost before the boss sees you.

BOORMAN (O.S.)

Too late.

**BOORMAN**, Hoyle's assistant, looks through the glass towards -  
**DAME JULIA WALSH**, Director General of the Secret Intelligence Service walking towards Hoyle's office.

HAYDEN-HOYLE

Shit...

BOORMAN

(from the rhyme)

"And here comes a chopper to chop off..."

HAYDEN-HOYLE

...my dick...

Walsh enters the office - all pleasant.

DAME JULIA WALSH

Hugh.

HAYDEN-HOYLE

(smiling)

"C".

DAME JULIA WALSH

Where are you on Samir Meshal?

HAYDEN-HOYLE

About to interview his wife.

DAME JULIA WALSH

And the Stein kidnap?

HAYDEN-HOYLE

The police are handling that.

DAME JULIA WALSH

(leaving)

You really think?...

Establishing the Palestinian mission as -

We start on **MURAJI** the Palestinian spokesman.

MURAJI

Are you suggesting we took the child?

**COMMANDER GARRETT**, uniformed police is sat opposite.

COMMANDER GARRETT

No, of course not - but I am aware of the visit made by you to Nessa Stein before his disappearance.

MURAJI

I went to warn her.

COMMANDER GARRETT

Of what?

MURAJI

The Israelis.

COMMANDER GARRETT

Why?

27

**EXT. THE ISRAELI EMBASSY - DAY**

27

Establishing the embassy as -

28

**INT. THE ISRAELI EMBASSY - CONTINUOUS**

28

We start of the DANIEL BORGORAZ as Commander Garrett asks -

COMMANDER GARRETT

It's been suggested your country had Samir Meshal assassinated.

DANIEL BORGORAZ

He committed suicide.

COMMANDER GARRETT

There are some anomalies.

DANIEL BORGORAZ

Ah, yes the finger prints. This isn't Agatha Christie...

COMMANDER GARRETT

You read Agatha Christie...

DANIEL BORGORAZ

"Cat Amongst the Pigeons"? A great favorite... but we both know forensics are rarely so reliable.

COMMANDER GARRETT

But it's conceivable your country had the most to gain.

DANIEL BORGORAZ

How?

COMMANDER GARRETT

Perhaps to replace him with a more pro-Israeli influence on the Steins.

DANIEL BORGORAZ

We have never tried to influence Nessa Stein and we never will.

COMMANDER GARRETT

So you don't have any idea who may have abducted the child?

DANIEL BORGORAZ

Because the Palestinians think it was us... Your informant is all too transparent, Commander.

COMMANDER GARRETT

It's not beyond your history.

DANIEL BORGORAZ

(contemptuous)

And what do you know about our history?

(controlled)

Be very careful; the story you've just stepped into, it stretches back thousands of years.

COMMANDER GARRETT

All I rely on is what I can see with my own eyes.

DANIEL BORGORAZ

Then I hope you read Braille.

Having stepped out of the meeting, Garrett pauses and SIGHS at his mountainous task before his mobile phone begins to ring.

COMMANDER GARRETT

(into phone)

Yes?

He listens then, suddenly electrified, drops the phone away as he speaks to his waiting ASSISTANT

COMMANDER GARRETT (CONT'D)

The kidnap driver. He's awake.

MICHAEL GATZ is lying in bed when -

(CONTINUED)

A **NURSE** enters.

She walks up to the bed, looks at his monitors, then, after one swift check that they are alone, she produces a mobile from her pocket.

NURSE

(handing the phone over)

Press one. There's an answerphone message. Listen to it. Then delete it.

MICHAEL GATZ

Who are you?

Michael Gatz follows the instructions.

As he listens to the message, his face begins to crumple into tears.

He finally lifts the phone away from his ear.

NURSE

Delete it.

Confused, he does so.

Then the Nurse, takes the phone, pockets it and LEAVES.

Alone again, Michael Gatz becomes very agitated and fearful until finally -

He turns his head to see -

A discarded syringe.

We start CLOSE on a DRIP TUBE as it uncoils - as if being pulled.

We follow it as if lifts through the air to become -

STRETCHED TIGHT.

Then we drop back to reveal Michael Gatz standing in the room, ATTACHED to a number of wires that are pulling at him like brambles as he -

REACHES OUT towards the kidney box that holds the large empty syringe.

Between the syringe and his stretched finger tips we emphasize this tense gap.

33

**INT. HOSPITAL MAIN LOBBY - DAY**

33

We start on a DETECTIVE clearly waiting as -

Commander Garrett enters the lobby flanked by other OFFICERS

Garrett and the detective shake hands and walk swiftly towards the lifts.

34

**INT. HOSPITAL ROOM - DAY**

34

We start on the syringe as its PLUNGER is pulled back, sucking air into the chamber.

Then we see Michael Gatz, now openly weeping tears, detach the DRIP TUBE from the DRIP BAG.

He then inserts the syringe nozzle into the drip tube.

As he depresses the syringe plunger we see a large quantity of AIR enter the tube.

Michael Gatz then throws the syringe away and REATTACHES the tube to the DRIP BAG.

After fearfully glancing towards the door, Michael Gatz begins to SQUEEZE the drip bag.

This has the fearful effect of pushing the air BUBBLE in the tube down towards the CANNULA attached to the top of his hand.

Michael Gatz now is muttering nonsensically as he weeps as -

Finally watch the bubble enter his vein via the CANNULA - like an alien entering John Hurt...

With a final little bubble pop - it's in.

Air in a vein.

Michael Gatz lies back and awaits his fate.

35

**INT. HOSPITAL CORRIDOR - DAY**

35

Ping - the lift doors open as Garrett and the detective stride out.

We see that the corridor has MANY UNIFORMED OFFICERS.

But as Garrett passes a NURSES' STATION suddenly a number of ALARMS start ringing.

This makes Garrett stop and look at the MONITORS.

36

**INT. HOSPITAL ROOM - DAY**

36

**HOSPITAL STAFF** burst into the room to see -

Michael Gatz in some sort of appalling HEART SEIZURE.

We then focus in on Garrett standing in the doorway, watching the chaos.

We are CLOSE on the discarded syringe before it is accidentally kicked and spins away.

37

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

37

We start CLOSE on Garrett, again his efforts have come to nothing.

EPHRA

You lost him.

COMMANDER GARRETT

We did everything we could.

EPHRA

Except keep him alive.

Silence.

We then see the living room. It is a beautiful space of clear wealth.

Garrett is seated opposite -

Nessa Stein, dressed in the outfit we'd previously seen on the dummy, is seated on the sofa with Atika Halabi.

Ephra is standing behind the sofa.

ATIKA

Who was he?

COMMANDER GARRETT

His name was Michael Gatz. He was ex Intelligence Corps. So was the man your...

(he indicates Nessa)

...security officer killed.

EPHRA

Wait... you're suggesting this was an official... (operation)

COMMANDER GARRETT

Oh, no! They left four years ago and functionally disappeared. Until now.

(CONTINUED)

EPHRA

Too late...

COMMANDER GARRETT

Clearly, they're a team that leaves no trace. At all.

Silence.

EPHRA

So where next?

COMMANDER GARRETT

Given what's happened, I have to suggest the possibility that our most likely point of first contact - will be when Kasim's kidnappers choose to make it with us.

EPHRA

So the long arm of the law has just come up short, is that what you're telling us?

Garrett is the uncomfortable recipient of this truth which the barest of nods recognises.

EPHRA (CONT'D)

And how do you expect us to react to that?

ATIKA

He doesn't. He expects us to wait.

Looking down into the lobby we ESTABLISH TWO UNIFORMED POLICE and TWO CLOSE PROTECTION OFFICERS are standing, waiting.

On the REVERSE we find Rachel looking down at the scene with OPEN DISTASTE until we see -

Nessa and Commander Garret pause by the front door-

COMMANDER GARRETT

I understand you suffered an...  
impropriety from your protection officer.

NESSA STEIN

Impropriety? You mean we had sex.

Garrett is stung by her honesty.

COMMANDER GARRETT

(weak)

...Yes...

NESSA STEIN  
It wasn't immoral, Commander. But  
it was a mistake.

COMMANDER GARRETT  
It won't happen again.

Nessa looks across towards her new UNBECOMING PROTECTION OFFICER before looking back at Garrett.

NESSA STEIN  
No, it won't.

She smiles sweetly.

NESSA STEIN (CONT'D)  
Thank you for everything you're  
doing.

COMMANDER GARRETT  
You must believe that we are.

NESSA STEIN  
I do.

COMMANDER GARRETT  
(forlorn)  
It's just a... very complex  
situation.

NESSA STEIN  
Isn't it...

Nessa is walking towards her car with FRANCES PIRSIG, her press assistant.

FRANCES  
The Palestinian funding debate...  
do you still want to speak?

NESSA STEIN  
Yes. But no questions on this...  
(situation)

FRANCES  
There won't be any; there's a  
complete blackout.

NESSA STEIN  
You're sure?

Frances turns to her with a quizzical look.

FRANCES

It's a kidnapping, Nessa; the outside world is always the last to hear. In Fact, mostly, they're never even told.

Frances gets into the waiting car as Nessa pauses a moment. \*

40

**INT. MI6 HEADQUARTERS, DAME JULIA WALSH'S OFFICE - DAY 40**

Dame Julia is sitting opposite **MONICA CHATWIN**, the agent Nessa met previously - visually the flip side of the same coin.

DAME JULIA WALSH

That's why Number 10 want her out.

MONICA CHATWIN

They've only just put her in.

DAME JULIA WALSH

Kidnap, shooting, suicide... I think they were hoping for an insight to the Middle East not a practical demonstration...

MONICA CHATWIN

Which only goes to show just how much she needs our support.

DAME JULIA WALSH

Or the mistake we've made by making it so public.

MONICA CHATWIN

I still think it was the right thing to do... is the right thing.

DAME JULIA WALSH

And you are?

MONICA CHATWIN

The best person to advise this government on Anglo-American relations with the Middle East. I've been there eight years, Julia; I know when the president farts.

DAME JULIA WALSH

Speaking of unpleasant odours... I had General Berkoff sitting right where you are now... two hours ago.

MONICA CHATWIN

And he told you he wanted her to remain in the House of Lords.

DAME JULIA WALSH  
 I'll admit it was a surprise to  
 hear an American give such  
 wholehearted support to a non  
 elected chamber...

(levelling with a stare)  
 Be careful, Monica, just because  
 you think you've got the protection  
 of the playground bully doesn't  
 mean people won't wait for you on  
 the way home.

MONICA CHATWIN  
 The only person I think needs  
 protecting is Nessa Stein.

Walsh breaks her stare to look out of the window before -

DAME JULIA WALSH  
 Samir Meshal. His suicide note - no  
 finger prints on the envelope.

MONICA CHATWIN  
 It's about to be discounted.

DAME JULIA WALSH  
 Why?

MONICA CHATWIN  
 Finger prints wouldn't necessarily  
 have been carried onto it.

DAME JULIA WALSH  
 But a suicide? Right at that  
 moment.

MONICA CHATWIN  
 He had a mistress in Washington.  
 She broke up with him the evening  
 before he flew back. In the note he  
 apologises to his wife.

Walsh accepts this. The meeting appears to be over until -

DAME JULIA WALSH  
 I'm letting Hayden-Hoyle take a  
 look.

Silence before -

MONICA CHATWIN  
 Let's not forget the long ball  
 here, Julia.

DAME JULIA WALSH  
 The long ball - isn't that an  
 Americanism?

MONICA CHATWIN

It's what it's always been and what  
we all want: Peace in the Middle  
East.

DAME JULIA WALSH

And you think Hoyle's standing in  
the way of that?

MONICA CHATWIN

Actually, yes I do. Otherwise I  
wouldn't have asked you to get rid  
of him.

DAME JULIA WALSH

So you can fill his shoes.

MONICA CHATWIN

I doubt he wears stilettos...

We start on **ALIMA MESHAL**, Samir Meshal's widow. A woman in  
her 50s of elegance and integrity.

She is reading her husband's SUICIDE NOTE before -

ALIMA MESHAL

I don't believe it.

She hands it back to Hayden-Hoyle who is seated opposite her.

HAYDEN-HOYLE

Why?

ALIMA MESHAL

(simply)

Because he didn't have a mistress.

Pause.

HAYDEN-HOYLE

His autopsy revealed he was gravely  
ill. Did you know that?

ALIMA MESHAL

Yes. Secondary lung cancer. But he  
didn't want anyone to know so...

HAYDEN-HOYLE

He kept it a secret.

ALIMA MESHAL

Not from me.

HAYDEN-HOYLE

Sometimes, *ah-say-yeeda...*

ALIMA MESHAL

...the wife is last to know?

HAYDEN-HOYLE

Yes.

ALIMA MESHAL

Was yours?

Pause. The silence suggests that she is right.

ALIMA MESHAL (CONT'D)

And you think everyone is like you.

HAYDEN-HOYLE

Not everyone.

ALIMA MESHAL

But my husband.

Pause before her certainty makes Hoyle smile sympathetically before -

HAYDEN-HOYLE

Let me take another look.

ALIMA MESHAL

Please. And look hard because I want everyone to know that my husband did not have a mistress and he did not write that note.

We leave the scene on a copy of Samir Meshal's suicide note that sits on the table between them.

Nessa and Frances are walking along a hospital corridor.

FRANCES

We need to discuss the Meshal contract.

NESSA STEIN

I know.

FRANCES

It has to be reassigned.

NESSA STEIN

I know.

FRANCES

Shlomo Zahary.

NESSA STEIN

We can't.

FRANCES  
He insists he's innocent.

NESSA STEIN  
We have it on paper he's not.

FRANCES  
What if that's wrong?

This brings Nessa to a halt near a door GUARDED by a **UNIFORMED OFFICER**.

NESSA STEIN  
(pointing at the door)  
Then that would be his fault! And  
he's just taken two bullets for me -  
so do you think I should trust him?

FRANCES  
Of course...

NESSA STEIN  
So do I!

**INT. HOSPITAL ROOM - DAY**

We start on Nathaniel Bloom, Nessa Stein's security officer, as he lies in a coma.

Then we see Nessa Stein standing at the end of his bed.

She lays a hand on his chest.

NESSA STEIN  
Thank you.

**EXT. RESIDENTIAL STREET - DAY**

The front door to a pleasant Islington-ish town house is opened by **ANJELICA HAYDEN-HOYLE**, 59, elegant.

Hayden-Hoyle is standing on the stoop to say -

HAYDEN-HOYLE  
Lady Hoyle!

She's a little cold eyed with him.

ANJELICA  
I tore that name up with our credit cards, Hugh; it's just one of many things I've left behind.

He stares at her for a moment.

HAYDEN-HOYLE  
I like your hair.

ANJELICA

Is that the line you always use  
because I'm surprised it's ever  
worked.

He takes the hit by nodding a little and looking away.

ANJELICA (CONT'D)

What do you want?

Hoyle stares at the street before turning back to Anjelica to suddenly say.

HAYDEN-HOYLE

If I'd told you the truth, would  
you have stayed?

ANJELICA

(the sudden exhaustion  
of long term pain)

I'm too tired... (for this)

HAYDEN-HOYLE

(urgent)

...I only lied because I didn't  
want to hurt you.

ANJELICA

Hugh...

(a measured coup de  
grace)

Most people get fucked by their job  
not for it...

He takes this his too.

ANJELICA (CONT'D)

Still...

She looks across to his waiting PROTECTION VEHICLE.

Hoyle follows her stare.

ANJELICA (CONT'D)

...At least you got a nice car.

HAYDEN-HOYLE

Not sure for how long.

ANJELICA

Oh, Hugh, is that sulphur I can  
smell?

HAYDEN-HOYLE

I'm not a devil, Anji.

ANJELICA

Didn't say you were but I'm sure  
you made a deal with one.

45

**INT. KASIM HALABI'S BEDROOM - DAY**

45

We watch Atika, seated on Kasim's bed, silent.

46

**INT. EPHRA STEIN'S HOUSE, EPHRA'S OFFICE - DAY**

46

We start on Ephra as he replaces a telephone receiver back  
onto its cradle.

Before -

His office door bursts open and Rachel strides in.

RACHEL

How long do I have to put up with  
these monkeys in my house?

EPHRA

Hmm?

RACHEL

There is urine all over the floor  
in the cloakroom. If they aim like  
they piss, someone tries to kill  
us, we're done for anyway!

EPHRA

We have to have them.

RACHEL

Why?

EPHRA

You know why...

Silence.

Ephra reaches for his coat hung on his chair back.

EPHRA (CONT'D)

So, are you coming to this lunch?

RACHEL

(acute)

Are you getting something out of  
this?

EPHRA

What?

(CONTINUED)

RACHEL

We go to that lunch, we'll be  
turning up in a fucking motorcade!  
Is that something you want?

EPHRA

I'm an educational fund-raiser,  
Rachel. I have been for seven years  
now.

RACHEL

But are you missing it?

EPHRA

No.

RACHEL

There's a big streak of vanity  
running through your family, Ephra,  
and it appears to be growing: First  
your father wants to save Israel,  
now your sister's trying to save  
the Middle East! What's your plan  
for my daughters? Is Kryptonite  
involved?!

EPHRA

IT'S NOT MY FAULT! I GAVE IT ALL  
UP!

RACHEL

IT WAS YOU INSISTED ON TAKING THEM  
TO THAT FUCKING CONCERT!!!

EPHRA

You're blaming me?

RACHEL

I think you wanted to present my  
Jewish daughters with Atika's  
Palestinian son - just so the world  
could see the "United Colours of  
Stein!"

EPHRA

That's not... I...

RACHEL

IT WAS A VANITY! IT'S ALL VANITY.  
AND HAVING MEN WITH GUNS PISSING  
ALL OVER MY CLOAKROOM IS NOT A  
PRICE I'M GOING TO PAY!

Atika hears the BANG of a door before she stands and -

Carefully smooths Kasim's bed.

48 **INT. NESSA STEIN'S PROTECTION CAR - DAY**

48

Nessa is seated in the back with Frances as they are driven through London streets.

Frances hands Nessa a sheaf of notes.

FRANCES

How's Atika?

NESSA STEIN

She's okay.

FRANCES

Is she... sedated?

NESSA STEIN

I don't know, I don't think so.

Why?

FRANCES

If it was me, I'm not sure I'd be so calm.

NESSA STEIN

(needled)

What like she's not behaving as you would expect?...

FRANCES

Well, nothing's happening here like I'd expect, I mean where's the father?

NESSA STEIN

Dead, Frances! In a car crash eight years ago.

FRANCES

(genuinely surprised)

Right... well, I didn't know that.

NESSA STEIN

No. It was before your time. He worked for us in Gaza as a driver - so after it happened we decided to bring Atika home with the baby.

FRANCES

Okay... so, if I'd known...

NESSA STEIN

But it's okay with you, eh? Her reaction... Now that you do!

(MORE)

NESSA STEIN (CONT'D)

Why is it when something like this happens people always expect you to act in a certain way - and when you don't everyone gets suspicious?

FRANCES

I'm not suspicious.

NESSA STEIN

Good...

Uncomfortable silence as Frances tries to dispel the atmosphere by going through the FILE in her lap and bringing out a piece of paper

FRANCES

So these are the potential bullet points for the debate, but obviously which way it goes really depends on who dominates: On the one side you've got Margaret Andrews who's rabidly pro-Israeli.

NESSA STEIN

...refreshingly unfashionable...

FRANCES

And on the other you've got Angela Roberts...

NESSA STEIN

...who's only a couple of steps short of a Holocaust denier.

FRANCES

Right.

(beat)

That's why, with everything that's going on right now...

NESSA STEIN

No, I'm still going.

FRANCES

Do you really think that's the best choice?

NESSA STEIN

And now you're suspicious of me?

FRANCES

I'm just mindful of avoiding and overtly flammable situation.

NESSA STEIN

And you think I'm not? What do you expect me to be doing Frances?

Frances takes this as a prompt to say what's really on her mind.

FRANCES

Everything we can to get that boy back.

NESSA STEIN

Isn't that the job of the police?

FRANCES

The British bobby against the Middle East...

NESSA STEIN

So you think we should be doing it for them?

FRANCES

It's your world, Nessa, no one knows it better than you.

NESSA STEIN

And where does corruption start, Frances?

FRANCES

In the boot of a car if that's where we find him.

NESSA STEIN

You don't think I want to tear this place apart? Pull in every fucking favour I've ever been offered? OF COURSE I DO! But I CAN'T! That's probably why he's been taken; to make me react in exactly the way people like you expect!

FRANCES

(stung)

I'm not people, Nessa, I'm your advisor, I have been for six years....

NESSA STEIN

Then don't tell me to start curve balling around the police! Nothing can change because of this. Nothing!

FRANCES

(with frank simplicity)

Except it has! It's changed everything.

To which Nessa has no answer.

49 OMITTED 49 \*

50 EXT. EPHRA STEIN'S HOUSE - DAY 50

We watch Rachel step out of the DARK of her house and approach a car as -

A **PROTECTION OFFICER** opens a rear door for her.

This makes Rachel bristle - the officer steps away from the door allowing Rachel to get in of her own accord.

Inside Ephra looks nervously at his wife who stares blankly forward as -

The protection officer gets into the front passenger seat beside the **DRIVER** and slams the door.

52 **OMITTED** 52

52A      OMITTED      52A      \*

52B      INT. MI6 HEADQUARTERS, HAYDEN-HOYLE'S OFFICE - DAY      52B      \*

We start on a radio that is BROADCASTING a House of Lords debate.

★ ★ ★ ★ ★ ★

LADY ROBERTS (V.O.)  
I am surprised a historical scholar  
of such standing appears to need  
reminding that the presence of  
Arabs in Israel long precedes the  
State of Israel itself!

We pull back to reveal Hoyle sat at his desk, listening to the broadcast.

10

LADY ANDREWS (V.O.)  
And I am surprised to have to  
remind the noble baroness, who  
purports to be such an expert, that  
the twelve tribes of the Israelites  
were in fact first united into the  
Kingdom of Israel over three  
thousand years ago.

\*\*\*\*\*

53A INT. STEIN CAR - DAY 53A \*

We watch Rachel watch the protection officer

\*

54                   **OMITTED**                   54

28A.

54A      **OMITTED**

54A      \*

55	INT. HOTEL CONFERENCE ROOM - DAY	55	*
We watch a <b>SPEAKER</b> stood at a podium finish his speech and walk through the many tables back to his seat.			
His body wipes across to reveal - Ephra and Rachel, sat at the group table, clapping.			
Rachel is clearly uncomfortable with the whole scenario.			
56	<b>OMITTED</b>	56	
56A	<b>OMITTED</b>	56A	*
56B	<b>INT. DAME JULIA'S CAR - DAY</b>	56B	*
We watch Dame Julia listening to the same debate.			
LADY ROBERTS (V.O.) On that argument, does this give the residents of Normandy the right to repatriate Kent?			
57	<b>INT. HOTEL CONFERENCE ROOM - DAY</b>	57	*
Under the <b>SCORE</b> , we watch a <b>SPEAKER</b> at the podium. Although mute of sound, we can gather he is working up to introducing the next speaker.			
His arm gesture indicates towards -			
A <b>MAN</b> , seated at a table across the room.			
The seated man takes a sip of water before standing.			
As he begins to walk towards the podium, we are careful to note he is wearing a KIPPAH - clearly an observant Jew.			
58	<b>OMITTED</b>	58	
58A	<b>OMITTED</b>	58A	*
58B	<b>INT. MONICA CHATWIN'S OFFICE - DAY</b>	58B	
Monica Chatwin is sat at her desk listening to the same debate.			
LADY ANDREWS (V.O.) Perhaps the noble baroness would be a little less willing to make a joke if in fact rocket bombs were falling on Dover!			
LADY ROBERTS (V.O.) I don't make jokes Lady Andrews - not while Israel uses phosphorous!			

29A.

58B CONTINUED:

58B

THE SPEAKER (V.O.)  
Baroness Stein.

Monica sits forward.

58D INT. MI6 HEADQUARTERS, HAYDEN-HOYLE'S OFFICE - CONTINUOUS 58D

Hoyle sits forward to hear -

NESSA STEIN (V.O.)  
(without the  
professional chamber  
style)

I welcome this government's continued financial commitment to the Palestinian Authority, whilst reminding the House that if it were to collapse there is a serious danger that all prospects of proper peace negotiations would collapse also. In this light, I equally welcome the positive steps announced by Israel in the past days towards assisting the Palestinian economy. Measures such as the joint committees on water and agriculture are positive signals for both sides on their journey towards peace negotiation.

58E INT. DAME JULIA'S CAR - CONTINUOUS

58E \*

LADY ROBERTS (V.O.)

I congratulate my newly ennobled colleague's expert display of fence sitting - whilst taking the opportunity to remind her that a fence is fence... until it turns into a spike!

Dame Julia looks up as -

\*

59

**INT. HOTEL CONFERENCE ROOM - DAY**

59

The MAN walks past the tables towards the podium.

Ephra's protection officer notices a door open across the room.

A **WAITER** steps into the room and walks towards Ephra's table.

The protection officer watches him carefully.

The MAN and the waiter are on a collision course until -

The gap between tables makes it impossible for both the pass each other.

The man pauses.

This obscures the protection officer's view of the waiter.

The officer moves to improve his line of sight, the man waiting for the waiter raises his hand to his mouth to cough -

As he makes this gesture -

His other hand reaches inside his jacket.

Then the waiter stops and REACTS as he is the first to see -

The man produce some kind of bag, a blood bag, which he then -

Throws with huge force, into the centre of Ephra's table.

The bag bursts.

"Blood" everywhere.

Ephra is frozen in shock.

Rachel has stood up to scream.

The other guests have reacted with similar shock before -

(CONTINUED)

The man is bundled to the floor by Ephra's protection officer.

Ephra is now out of his seat and comforting his hysterical wife as we -

60	<b>OMITTED</b>	60
60A	<b>OMITTED</b>	60A *
61	<b>INT. HOUSE OF LORDS, LAVATORY - MOMENTS LATER</b>	61 *
	Nessa is recovering from a faint	*
62	<b>INT. HOUSE OF LORDS, CORRIDOR - DAY</b>	62
	Recovered, Nessa steps out into the dark corridor and begins walking down it when suddenly -	
	She is knocked into by a man who passes her something.	

MAN

Take this.

And he keeps walking on as Nessa looks into her hand.

She has been passed a GPS STYLE MOBILE PHONE.

When she looks back up.

The Man has gone.

And Nessa is alone in a cold, dark corridor of power.

63

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

63

We start on Atika's shocked face.

ATIKA

Oh, my God!

Ephra and Rachel have just entered the house SURROUNDED BY POLICE.

Ephra is covered in the fake blood as Rachel is spattered with it.

It is a scene of chaos - strangely feeling as if by coming in through the front door they've just come off stage.

EPHRA

We're fine, it's okay.

RACHEL

Don't let her see this!

**MAZEL**, 8, the Steins' daughter, is standing beside Atika in frightened gulps of tears as -

Ephra sees Mazel and heads for her.

EPHRA

It's alright, darling, it was just a game. Just a silly game.

He reaches his daughter but awkwardly realises he can't pick her up or the dye will go onto Mazel.

EPHRA (CONT'D)

Daddy just needs to clean it all off.

Rachel looks at her own "blood" spattered clothing like she's Lady Macbeth.

RACHEL

Atika, take her away!

Atika doesn't move, possibly in shock herself.

RACHEL (CONT'D)

ATIKA! TAKE MY CHILD OUT OF THIS ROOM! NOW!

EPHRA

Rachel!

RACHEL

This is MY house! Not his father's!  
(pointing at Ephra)

Not anymore! Mine!

(CONTINUED)

She begins to silently weep as -  
 Ephra walks towards her.

EPHRA  
 It's alright. Everything will be  
 alright.

As he tries to embrace his wife, she explodes.

RACHEL  
 No, it's not. It's NOT!

As she stares at him she sees his eyes shift focus over her shoulder. She then follows his stare by turning to see -  
 Nessa, standing in the front doorway, having just arrived.

There is a moment between the two women before -

NESSA STEIN  
 I'm so, sorry.

Rachel then walks right up to Nessa, her blood splattered outfit all the more obvious.

Rachel eyes Nessa with a sudden, deadly calm.

RACHEL  
 What does that mean? You're sorry  
 for what?

NESSA STEIN  
 What you've just been through.

RACHEL  
 (cold)  
 And you understand that, do you -  
 what I'm going through?

Nessa doesn't answer.

RACHEL (CONT'D)  
 You've got a big message, Nessa;  
 you want the world to hear.  
 (regarding Nessa very  
 carefully)  
 What's that worth? Is it worth a  
 child?

NESSA STEIN  
 (quiet)  
 Of course not.

RACHEL  
 How do you know - when you don't  
 have one?

NESSA STEIN

That's not fair.

RACHEL

Really? You know what the police think? They think they took the wrong one.

NESSA STEIN

(sympathetic)

They don't know...

RACHEL

...That they weren't looking for Kasim, that they were looking for one of mine. My child. Mine. Just to get to you.

(beat)

How could you possibly understand how that makes me feel?

Then Rachel, still spattered in "blood", turns walks across the room to Mazel, takes her hand then the pair of them slowly begin to walk back up the stairs.

Leaving Ephra to look towards -

Atika, who is staring at Nessa.

Who LOOKS to the floor.

**POLICE INTERVIEW TAPE**

We are looking at the pixelated images of a Police interview with REBECCA LANTHAM, a high maintenance East Coast American beauty of about 40. \*

We are close on her face.

REBECCA LANTHAM

Samir Meshal came to my house and suddenly we were in this massive row. And I told him how I felt and that I'd been feeling it for sometime and that it'd been great while it lasted but... you know... and he was just devastated but what can you do?

POLICE (O.S.)

And when did you last see him?

REBECCA LANTHAM

In the end I had to ask him to leave.

(sighing with  
discomfort)  
(MORE)

REBECCA LANTHAM (CONT'D)

I mean if I'd known he'd do what he  
did I... I...

She breaks eye contact with her off-screen interviewer and in that moment we FREEZE FRAME on her face - favouring her EYES.

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

Hoyle is seated in front of a TV with **BOORMAN**.

The freeze frame image of Rebecca Latham is on the screen.

BOORMAN

You don't believe her?

Hoyle picks up the file on Rebecca Latham.

HAYDEN-HOYLE

(scanning the file)

Single child, parents deceased,  
unmarried, free lance,  
international.

Hoyle looks up at Boorman.

BOORMAN

(interpreting the facts)

Lonely, disorientated jet setter  
makes disastrous romantic choice by  
trying replace lost parents with  
Palestinian sugar daddy.

HAYDEN-HOYLE

(considering the answer)

Could be, could really be.

BOORMAN

But could be not...

HAYDEN-HOYLE

If I was going to construct a  
background that was hard to check  
up on, that's a good one to choose.

BOORMAN

You think it's a legend...

HAYDEN-HOYLE

How come she's in the country?

BOORMAN

She flew yesterday.

HAYDEN-HOYLE

Because of Meshal's death?

BOORMAN

I don't know...

HAYDEN-HOYLE

Let's find out.

Rebecca Lantham is sat opposite Hoyle.

REBECCA LANTHAM

Well, you know, when all's said and done, we were still good friends - and business colleagues.

HAYDEN-HOYLE

And how did that work?

REBECCA LANTHAM

I was able to make a few introductions to help his business... that sort thing.

HAYDEN-HOYLE

Do you mind me asking what you got in return?

REBECCA LANTHAM

Two percent of gross of whatever came out of it?

HAYDEN-HOYLE

And what came out of it?

REBECCA LANTHAM

(coy)

Less than was expected, actually...

HAYDEN-HOYLE

Okay. That's fine Ms. Lantham. Thank you.

REBECCA LANTHAM

What a lovely view you have here...

(Flirting)

You must be a man worth knowing.

HAYDEN-HOYLE

(as he's writing)

Do you mind if I ask you a... personal question?

REBECCA LANTHAM  
(after the slightest eye  
blink)  
Absolutely...

HAYDEN-HOYLE  
(still writing)  
Did you love Samir Meshal?

Then Hoyle looks up.

REBECCA LANTHAM  
I was very fond of him.

HAYDEN-HOYLE  
That's not my question.

REBECCA LANTHAM  
(slightly irritated)  
Well, I ended the relationship so  
obviously maybe I didn't.

HAYDEN-HOYLE  
And do you think he loved you?

REBECCA LANTHAM  
What is this - "Love Boat?"

HAYDEN-HOYLE  
(ignoring the quip)  
Did he?

REBECCA LANTHAM  
(suddenly still)  
He wanted more from the  
relationship than I was willing to  
offer.

HAYDEN-HOYLE  
And what were you willing to offer,  
exactly?

REBECCA LANTHAM  
(showing her needle)  
What do you think?

HAYDEN-HOYLE  
I don't know - that's why I'm  
asking.

REBECCA LANTHAM  
Two lonely people meeting in hotel  
lobbies all over the world?

HAYDEN-HOYLE  
Sex.

REBECCA LANTHAM  
(dismissive)  
And they call your line of work  
"intelligence"...?

HAYDEN-HOYLE  
And this was full sex? We're not  
just talking holding hands?

REBECCA LANTHAM  
"Full sex"! Like do you mean, "did  
we fuck?"

HAYDEN-HOYLE  
Yes.

REBECCA LANTHAM  
Then yes, we fucked. A lot.

HAYDEN-HOYLE  
How often?

REBECCA LANTHAM  
Wait a second, do you get off on  
this?

HAYDEN-HOYLE  
(continuing)  
Did you have sex every time you  
met?

REBECCA LANTHAM  
What because he was an old man??

The sudden inference on Hoyle's age.

REBECCA LANTHAM (CONT'D)  
Don't do yourself down! You'd be  
surprised what you could do... with  
the right woman.

HAYDEN-HOYLE  
And were you the right woman for  
Samir Meshal?

REBECCA LANTHAM  
(cold)  
We fucked like rabbits. You need a  
tissue now?

Hoyle breaks eye contact to make a note.

HAYDEN-HOYLE  
Did you know he was dying?

REBECCA LANTHAM  
Excuse me?

HAYDEN-HOYLE

It was a secret. No one knew.  
Except his wife, so I thought maybe  
you did too.

Pause.

REBECCA LANTHAM

I had no idea. None. So he  
obviously didn't share his secrets.

HAYDEN-HOYLE

No. Secondary lung cancer.

REBECCA LANTHAM

Oh...

HAYDEN-HOYLE

But you were still having sex -  
right til the end?

REBECCA LANTHAM

Not the last time; he was too busy  
pitching glass at me.

HAYDEN-HOYLE

Then when was the last time?

REBECCA LANTHAM

Couple of weeks ago, maybe a month.  
You know, I forgot to keep a diary.

HAYDEN-HOYLE

But that recent?

REBECCA LANTHAM

He came to my house in DC. We  
fucked three times in an hour!  
Maybe that was when he knew he was  
running out of time...

Then Hayden-Hoyle looks up.

HAYDEN-HOYLE

Ms. Latham... why are you lying to  
me?

REBECCA LANTHAM

Oh, honey, trust me: I can get any  
man to do that...

HAYDEN-HOYLE

Not this one...

Hoyle holds up a printed report.

HAYDEN-HOYLE (CONT'D)  
Samir Meshal's primary cancer was prostate. He had a radical prostatectomy four years ago which rendered him clinically impotent. It was impossible for you to have sex with Samir Meshal.

Silence.

REBECCA LANTHAM  
(very tight)  
Are we done here?

HAYDEN-HOYLE  
The truth is I don't believe you've even met Samir Meshal and I don't believe your name's Rebecca Lantham.

She stands.

REBECCA LANTHAM  
We're ending this now.

HAYDEN-HOYLE  
Do you think that's wise?

REBECCA LANTHAM  
Are you holding me?

HAYDEN-HOYLE  
Of course not. But I think you should let us.

REBECCA LANTHAM  
Why?

HAYDEN-HOYLE  
Because you've just made a serious mistake - so if you really want to "get to know me", why don't you start by telling me who you really are. And what really happened to Samir Meshal.

\*  
\*  
\*  
\*  
\*  
\*

Lantham steps out on to the street, a free woman but clearly rattled.

66D **EXT. HOLIDAY INN - DAY**

66D

Rebecca is on the phone.

REBECCA LANTHAM  
I've been holding for five  
minutes... I need to speak with her  
now!

MALE VOICE  
(down telephone)  
Designation.

REBECCA LANTHAM  
Topaz. 48427.

MALE VOICE  
Are you using a company cell,  
Topaz?

REBECCA LANTHAM  
Yes.

MALE VOICE  
Are you alone?

REBECCA LANTHAM  
Yes.

MALE VOICE  
Are you secure?

REBECCA LANTHAM  
(after a pause)  
...I'm not sure.

MALE VOICE  
One moment.

We wait until -

MALE VOICE (CONT'D)  
Go to your agreed rest point. Wait  
for further instruction.

66E **INT. MI6 HEADQUARTERS, HAYDEN HOYLE'S OFFICE - DAY**

66E

BOORMAN  
If you think she's in danger why  
did you let her go?

\*  
\*  
\*

(CONTINUED)

HAYDEN-HOYLE

She'll only talk to us if it turns  
out I'm right.

BOORMAN

What if you are?

HAYDEN-HOYLE

Then she'll come to us.

BOORMAN

What if she doesn't make it?

HAYDEN-HOYLE

Then I'll still have been proved  
right.

BOORMAN

You're willing to play a life to  
find out?

HAYDEN-HOYLE

But if I am, Samir Meshal's life's  
already been played. By them.

BOORMAN

Who's "them"?

HAYDEN-HOYLE

That's what I'm waiting for her to  
tell us.

67-71 OMITTED

67-71

72 INT. HOLIDAY INN, ROOM - NIGHT

72

We start CLOSE on a HAND GUN, in its holster lying on a BED.

As we HEAR THE FOLLOWING we continue to SCAN across an array  
of IDENTIFICATION PAPERS that have been taken out of a POUCH  
now lying beside an OPENED weekend bag.

We REST on one card: an FBI IDENTIFICATION CARD - with a  
photo of "Rebecca Latham" beside the name TRACY VORNAN.

FEMALE VOICE

(warm, friendly -  
AMERICAN - NB for  
production purposes,  
this is KATE LARSON)

Tracy?

TRACY VORNAN

Yes.

FEMALE VOICE

It's Kate.

TRACY VERNON  
Oh, thank God; I've been on this  
phone for ages.

FEMALE VOICE  
Are you alright?

TRACY VORNAN  
I got burned. British Intelligence.

FEMALE VOICE  
What do they know?

TRACY VORNAN  
I'm not sure... but they know  
"Rebecca Lantham" is a cover.

FEMALE VOICE  
Why are you calling?

TRACY VORNAN  
Because of something he said.

FEMALE VOICE  
What?

Tracy pauses.

FEMALE VOICE (CONT'D)  
What did he say, Tracy?

The atmosphere we create now suggests Tracy is afraid to say anything more.

FEMALE VOICE (CONT'D)  
Are you at your rest point?

TRACY VORNAN  
(tense)  
Yes.

FEMALE VOICE  
Do you think your life is in  
imminent danger?

TRACY VORNAN  
What?

FEMALE VOICE  
(calm but definite)  
Is your life in danger, Tracy?

TRACY VORNAN  
I... I don't know. Why would it be?

FEMALE VOICE  
Sit tight. Call no one. Someone  
will be with you shortly. And  
Tracy...?

TRACY VORNAN

Yes?...

FEMALE VOICE

We graduated together and we both  
had the hots for Rick Carver,  
remember?

TRACY VORNAN

Yes...

FEMALE VOICE

So trust me. I'm your friend,  
okay?

TRACY VORNAN

Okay.

FEMALE VOICE

Sit tight.

The phone disconnects leaving Tracy alone once more.

72A

**EXT. HOLIDAY INN - NIGHT**

72A

We watch a TRANSIT VAN come to a halt with a **MAN** seated at the driving wheel.

He looks towards the hotel.

73

**INT. HOLIDAY INN, ROOM - NIGHT**

73

Beside the "Rebecca Lantham" ID, a mobile phone begins to ring.

Tracy Vernon stares at it a moment before -

She picks it up.

TRACY VORNAN

Hello?

WOMAN'S VOICE

(down the phone)

Rebecca Lantham.

The voice is female, authoritative and British. (NB for production purposes, this is Monica Chatwin)

TRACY VORNAN

(nervous)

Who is this?

WOMAN'S VOICE

I'm a member of the British Secret Service. You spoke to my colleague in interview earlier today.

(MORE)

(CONTINUED)

WOMAN'S VOICE (CONT'D)  
We have reason to believe your life  
is in danger.

TRACY VORNAN  
This phone is not secure.

WOMAN'S VOICE  
I know. But I need you to leave  
your room. Right now please.

TRACY VORNAN  
I can't do that.

WOMAN'S VOICE  
Rebecca I know you're an FBI agent.  
Unfortunately what you don't know  
is that your operation is off book  
and now your cover has been blown  
they're going to cut the trail.

TRACY VORNAN  
How do you know this?

WOMAN'S VOICE  
Go to your window.

Tracy goes to the window, parts the blinds and looks down  
onto the street.

WOMAN'S VOICE (CONT'D)  
Do you see a silver transit van?

We can see the TRANSIT VAN parked opposite.

TRACY VORNAN  
Yes.

WOMAN'S VOICE  
I don't have to tell you what  
that's for, do I?... They're here  
to clean up. You.

TRACY VORNAN  
(a little defiant)  
But you could be the one doing it.

WOMAN'S VOICE  
And that's why we're not sending  
anyone to you. We want you to leave  
the hotel, get a cab, go to a  
public place, where we'll meet.  
Rebecca, what you need is time,  
time to make your own choices and  
that's what I'm offering - but  
right now it's running out. Believe  
me when I tell you, you're life's  
in immediate danger.

73	CONTINUED:	73
74	<b>OMITTED</b>	74
74A	<b>EXT. HOLIDAY INN - NIGHT</b>	74A

We watch the Man get out of the transit van and walk towards the hotel.

75	<b>INT. HOLIDAY INN, ROOM - CONTINUOUS</b>	75
----	--	----

From Tracy's POV we see the Man walking across the street.

WOMAN'S VOICE  
You've got to leave the room,  
Rebecca.

TRACY VORNAN  
It's against my training.

WOMAN'S VOICE  
It's the people that trained you  
who are coming to get you.

Suddenly the hotel phone begins to ring making Tracy jump.

76	<b>INT. HOLIDAY INN, RECEPTION - CONTINUOUS</b>	76
----	---	----

The **RECEPTIONIST** checks her list.

RECEPTIONIST  
No, sir, Miss Lantham is room 420 -  
and she's not there.

The Man, flips his official ID closed before leaving the reception.

He now has the room number.

77	<b>INT. HOLIDAY INN, ELEVATOR - NIGHT</b>	77
----	---	----

We watch the Agent enter the lift amongst other **GUESTS**

The doors close.

And then we watch the FLOOR NUMBERS CHANGE and with each FLASH we -

CROSS CUT onto a little RED LIGHT attached to the Agent's belt underneath his jacket as it too FLASHES ominously.

BING!

78	<b>INT. HOLIDAY INN, CORRIDOR - NIGHT</b>	78
----	---	----

An empty corridor until -

The Agent steps out of the lift.

78	CONTINUED:	78
	He looks one way then the other before walking towards us.	
79	<b>OMITTED</b>	79
80	<b>OMITTED</b>	80
80A	<b>INT. HOLIDAY INN, CORRIDOR OUTSIDE ROOM 420 - NIGHT</b>	80A
	The Agent is knocking on the door.	
	No answer.	
81	<b>INT. HOLIDAY INN, ROOM - MOMENTS LATER</b>	81
	The Agent runs into the room, a ROOM MAID glimpsed behind him with a key.	
	AGENT Rebecca Lantham!	
	He is speaking with a BRITISH ACCENT.	
	AGENT (CONT'D) I'm with British Security.	
	He moves through the room as the Maid can be heard BANGING on the door.	
	He goes into the bathroom.	
	AGENT (CONT'D) Rebecca!	
	Nothing.	
	Finally, the Agent pulls his SERVICE CELL PHONE from his waistband.	
82	<b>OMITTED</b>	82
83	<b>OMITTED</b>	83
84	<b>INT. MI6 HEADQUARTERS, OPERATIONS ROOM - NIGHT</b>	84
	Hayden-Hoyle, Boorman, and a number of other <b>OPERATIVES</b> are seated as they hear.	
	AGENT (via speakers) She's flown.	
	Hoyle sits back in his chair, this is not good news.	
	Boorman stares at Hoyle - the full impact of her absence understood..	
85	<b>OMITTED</b>	85



48A.

88A CONTINUED:

88A

CLICK - the red door lights go off in the rear doors. \*

CABBIE (CONT'D)

So, you want this lift or not? \*

Tracy eyes the door, she's free to go. \*

She looks behind her, then looks back at the cabbie. \*

TRACY VORNAN

Okay. \*

88B EXT. HOTEL - NIGHT

88B \*

We watch the taxi draw away. \*

88C	<b>OMITTED</b>	88C	*
89	<b>OMITTED</b>	89	
90	<b>OMITTED</b>	90	
91	<b>OMITTED</b>	91	
92	<b>OMITTED</b>	92	
93	<b>OMITTED</b>	93	
94	<b>OMITTED</b>	94	
95	<b>OMITTED</b>	95	
96	<b>OMITTED</b>	96	
97	<b>OMITTED</b>	97	
98	<b>OMITTED</b>	98	
99	<b>OMITTED</b>	99	
100	<b>OMITTED</b>	100	
101	<b>OMITTED</b>	101	
102	<b>OMITTED</b>	102	
102A	<b>EXT. COPPERHILL LANE - NIGHT</b>	102A	*
	Establishing Tracy's Taxi at a stop.		*
	A DEAD END to a desolate road ahead of them.		*
	The the ROAR of an AIRPLANE coming into LAND immediately overhead.		*
	It's LANDING and TAIL lights ILLUMINATE the cab's interior.		*

103	<b>INT. TAXI CAB - CONTINUOUS</b>	103	*
Silence as Tracy scans the outside.		*	
Her phone in her hand.		*	
Silence.		*	
CABBIE You want me to turn round?		*	
TRACY VORNAN (under her breath) Shit, shit, shit, shit...		*	
CABBIE We okay here...?		*	
The phone rings, electrifying the space.			
TRACY VORNAN Hello.		*	
WOMAN'S VOICE We can see you.		*	
TRACY VORNAN Where are you?		*	
CABBIE What's that?		*	
Tracy looks through the rear window to see -			
The head lamps to a car come on.		*	
WOMAN'S VOICE You see the head lights behind you? They're here to pick you up.		*	
TRACY VORNAN So what do you want me to do?		*	
WOMAN'S VOICE Walk over to it.		*	
TRACY VORNAN I'm not going out there.		*	
WOMAN'S VOICE Why not?		*	
TRACY VORNAN Why'd you think?		*	
WOMAN'S VOICE Because you're afraid.		*	

(CONTINUED)

TRACY VORNAN

Doh!

Pause.

WOMAN'S VOICE

I'm sorry, Tracy. For us a situation like this, it's all about logistics: how to get something from one place to another. And when we're having to do it this fast, the first thing that gets forgotten is that what we're actually trying to move is a human being. So I', sorry, I understand how you feel.

Tracy visibly relaxes.

TRACY VORNAN

Good.

WOMAN'S VOICE

In tow hours time, you'll be on a flight home. But right now you just need to sit tight and we'll come and collect you. Her name's Ann, she'll introduce herself to you.

The phone goes dead.

Suddenly, in the distance back down the road, a pair of car head lamps go on.

Tracy watches the car door open and a WOMAN get out and begin to walk towards the cab, silhouetted by the car's head lamps.

Tracy turns to her bag while speaking to the cabbie.

TRACY VORNAN

That woman is going to try and kill me.

CABBIE

What??

TRACY VORNAN

And if she does, then she'll kill you.

CABBIE

Why??

TRACY VORNAN

They called me Tracy; they shouldn't know my name.

The Cabbie goes to start the car.

TRACY VORNAN (CONT'D)  
Don't start the car! Not yet.  
That'll just fire it up. Look at  
me.

The Cabbie looks at her.

TRACY VORNAN (CONT'D)  
They wouldn't have brought us here  
if they thought all I had to do was  
drive out.

The Cabbie can only swallow drily before —

TRACY VORNAN (CONT'D)  
You want to survive this, you've  
got to do exactly what I say. Okay?

She draws a gun out of her bag.

CABBIE  
(forlorn)  
This is exactly what I came here to  
get away from.

TRACY VORNAN  
Yeah well, some things, they just  
can't help but catch up with you.  
What's your name?

What? CABBIE

TRACY VORNAN  
What's your name?

Paul CABBIE

TRACY VORNAN  
Where'd you come from, Paul -  
originally?

CABBIE  
Montana.

TRACY VORNAN  
Good. Country kid, like me. So, Paul, you want to catch a turkey you've got to show it the grain, okay...?

She looks towards the distant head lamps.

From Travy's POV we see a figure cut across the head lamps.

103 CONTINUED:

103

TRACY VORNAN (CONT'D)  
And here she comes...

Close on the snub nose of her service pistol before -  
The figure draws closer.

TRACY VORNAN (CONT'D)  
Come on...

And closer.

TRACY VORNAN (CONT'D)  
Come on...

As we draw closer into Tracy's eyes before -

BANG!

The rear window is suddenly splattered with brain and bone.

Then we reveal -

The Cabbie, gun in hand having shot Tracy from behinf.

CABBIE  
You want to catch a turkey, honey,  
you just blow its head off.

103A **EXT. COPPERMILL LANE - CONTINUOUS**

103A \*

The figure finally draws up to the cab.

The woman leans into the cab.

103B **INT. TAXI CAB - CONTINUOUS**

103B \*

We're focused on the Cabbie as he looks towards the unseen figure.

CABBIE  
(in a Dick Van Dyke  
accent)  
Chim-chimminy, if it isn't Mary  
Poppins...

A hand reaches for Tracy's gun before we -

103C **EXT. COPPERMILL LANE - CONTINUOUS**

103C \*

We hear the POP of a single gun shot as the Cabbie LURCHES before slumping onto his CAR HORN.

The figure gets out of the cab, closes the door, walks away.

50-52D.

103C      CONTINUED:

103C

104 OMITTED

104

105 INT. MI6 HEADQUARTERS, OPERATIONS ROOM - DAY

105

The room is packing up but Hoyle doesn't move as Boorman approaches.

BOORMAN

At least we can tell Mrs. Meshal  
that she was right.

HAYDEN-HOYLE

She had a faithful husband.

(coming out of his  
brood)

No, John, I don't think we'll be  
doing that.

BOORMAN

Why not?

106

INT. MI6 HEADQUARTERS, DAME JULIA WALSH'S OFFICE - DAY 106

Defence Attaché BRIG GEN HARLAN BERKOFF, huge in uniform, is seated.

BRIG GEN HARLAN BERKOFF  
 It was a robbery went wrong. The  
 taxi driver was employed by a gang  
 to bring her to a spot where she  
 could be mugged, things got messy,  
 it all lit up...

DAME JULIA WALSH  
 Mostly because one of your  
 nationals was carrying an  
 automatic, Harlan. On British  
 Sovereign territory.

BRIG GEN HARLAN BERKOFF  
 What can I say? First you took our  
 Big Macs...

DAME JULIA WALSH  
 And now we get your gun crime.

He holds his hands up in agreement.

DAME JULIA WALSH (CONT'D)  
 And none of it's good for our  
 health.

BRIG GEN HARLAN BERKOFF  
 In fairness, I believe we remain  
 the world leaders in the export of  
 cranberry juice.

DAME JULIA WALSH  
 Along with the policies of  
 Neoconservatism.

Silence as Berkoff steeplest his fingers.

BRIG GEN HARLAN BERKOFF  
 Julia, I need to leave this room  
 knowing that this situation has  
 been contained... Completely  
 contained.

\*

DAME JULIA WALSH  
 And I would like to agree to that.

BRIG GEN HARLAN BERKOFF  
 Good.

DAME JULIA WALSH  
 Except...

(CONTINUED)

Berkoff resettles himself uncomfortably.

BRIG GEN HARLAN BERKOFF

Except what?

DAME JULIA WALSH

Well, if I don't know what not to look at, how can I tell other people not to look there?

BRIG GEN HARLAN BERKOFF

I think events have made that perfectly clear. Don't you.

DAME JULIA WALSH

No, right now, General, I'm doing that thing where you have to pin the tail on the end of the donkey but I'm worried because if you don't cut me a hole in the blindfold I may end up sticking it on your bollocks.

Silence before Berkoff blinks and -

BRIG GEN HARLAN BERKOFF

Look away from Samir Meshal.

DAME JULIA WALSH

Which bit?

BRIG GEN HARLAN BERKOFF

All of it.

DAME JULIA WALSH

That's it?

BRIG GEN HARLAN BERKOFF

That's it.

Her eyes go to black pebbles before -

DAME JULIA WALSH

Agreed.

\*

She smiles.

We start on a photo of SAMIR MESHAL pinned to the wall.

Then Hoyle walks in to see -

Walsh staring at the photo.

HAYDEN-HOYLE

(staring at his door)

I suppose there's simply no point  
using locks in a place like this.

DAME JULIA WALSH

(without looking at him)

There was a time you had the key to  
my front door.

HAYDEN-HOYLE

And it cost me my marriage.

She regards him for a second.

DAME JULIA WALSH

If that was really true, Hugh, I  
think you'd have tried a little  
harder to keep a hold of it.

HAYDEN-HOYLE

I didn't have you as a "woman  
scorned", Julia.

DAME JULIA WALSH

I'm not sure you "had me" with any  
feelings at all...

HAYDEN-HOYLE

And is that why you're looking to  
let me go?

DAME JULIA WALSH

Seeing as you no longer want to get  
your feet under my table.

HAYDEN-HOYLE

And there was me thinking "C" stood  
for Cummings.

DAME JULIA WALSH

(returning to  
professional mode)

Tch... If you'd been in the meeting  
I've just had with "Brigadier  
General Berkoff"...

She now turns to him.

DAME JULIA WALSH (CONT'D)

...You'd know I just saved you from  
having your balls cut off...

HAYDEN-HOYLE

And what's the going rate for an  
aging penis these days?

She turns back to the picture of Samir Meshal and pulls it off the wall.

DAME JULIA WALSH  
...Yes, they did...

She rips the photo in two and tosses it in the bin.

DAME JULIA WALSH (CONT'D)  
(interrupting him before  
he can speak)  
...No, you can't ...but yes, you  
should.

As she approaches him, there is definitely a sexual charge.

DAME JULIA WALSH (CONT'D)  
See? I can read your mind.

HAYDEN-HOYLE  
So what's the answer to my next  
question?

DAME JULIA WALSH  
That's easy...

Close on Walsh for -

DAME JULIA WALSH (CONT'D)  
...Nessa Stein.

HAYDEN-HOYLE  
(looking at the file)  
Ah... not quite the woman she  
appears to be.

DAME JULIA WALSH  
Is any woman, Hugh? Police haven't  
got a clue - and they're not likely  
to get one either. Such a masculine  
institution...

Suddenly, Walsh throws a file onto Hoyle's table.

It is marked TOP SECRET.

As she heads for the door.

DAME JULIA WALSH (CONT'D)  
There's only one set of eyes seen  
that file... yours are the second.  
(as the door swings shut  
behind her)  
I'll be back in half an hour to  
pick it up.

She's gone as Hoyle reaches to pick the file up.

108      **INT. EPHRA STEIN'S HOUSE, DEN - NIGHT**      108

A **SECURITY OFFICER** is practising his golf swing on a Wii Game as Rachel enters but stops at the door.

She stares blankly before leaving him to return to his swings.

109      **INT. EPHRA STEIN'S HOUSE, CORRIDOR - NIGHT**      109

We watch Rachel enter her BEDROOM then close the door behind her.

Then we see this has been Ephra's POV.

He turns to look in the opposite direction.

110      **INT. EPHRA STEIN'S HOUSE, KASIM'S BEDROOM - NIGHT**      110

Alone, Atika is sat on Kasim's bed before -

ATIKA  
Your children are safe.

Ephra is at the door.

EPHRA  
I know; a team that leaves no  
trace, they're not going to make a  
mistake like that.  
(Beat)  
They meant to take Kasim.

ATIKA  
Yes.

Silence.

EPHRA  
Rachel thinks we should tell the  
police.

ATIKA  
About what?

EPHRA  
What happened to you and Nessa.

ATIKA  
No. You mustn't; you promised. So  
did Rachel.

EPHRA  
But what if it helps get him...

(CONTINUED)

110 CONTINUED:

110

ATIKA

We don't know it will; we don't know anything! And until we do we say nothing. For Nessa, for me. Please. Say nothing.

111 **INT. MI6 HEADQUARTERS, HAYDEN-HOYLE'S OFFICE - NIGHT** 111

We begin to hear the French NURSERY SONG, "Le Roi et L'Oiseau" playing distantly as -

Hayden-Hoyle opens the Top Secret file and begins to read.

112 **INT. HOTEL CONFERENCE ROOM - NIGHT** 112

The Nursery Song continues as -

It's an after dinner speech.

The room is full.

Nessa has just come to the podium.

NESSA STEIN

So.... These aliens decide to invade earth...

113 **INT. MI6 HEADQUARTERS, HAYDEN-HOYLE'S OFFICE - NIGHT** 113

The Nursery Song continues as -

We see a flash of a PHOTOGRAPH.

Nessa Stein, thin, dishevelled, down trodden.

Rescued.

Before Hayden-Hoyle turns the photo over.

114 **INT. HOTEL CONFERENCE ROOM - NIGHT** 114

The Nursery Song continues as -

NESSA STEIN

And to show they mean business what they do is first they destroy London and New York and Paris... And then they make landfall. Right on the Green Line between Israel and the West Bank.

115 **INT. MI6 HEADQUARTERS, HAYDEN-HOYLE'S OFFICE - NIGHT** 115

The Nursery Song continues as -

Another PHOTOGRAPH. This time of Atika. Similarly dishevelled.

116 **INT. EPHRA STEIN'S HOUSE, KITCHEN - NIGHT** 116

The Nursery Song continues as -

Alone at the window, Ephra stares out into the dark.

Atika appears in the reflection.

ATIKA

Promise me.

And as he turns she steps forward -

And she kisses him.

117 **INT. HOTEL CONFERENCE ROOM - NIGHT** 117

The Nursery Song continues as -

NESSA STEIN

And they decide to call a meeting  
between the Palestinian Authority  
and Israel. And their message is  
simple: "Resistance is useless! Lay  
down your arms!"...

118 **INT. EPHRA STEIN'S HOUSE, KITCHEN - NIGHT** 118

The Nursery Song continues as -

Ephra kisses Atika back with growing passion.

ATIKA

(as she kisses him)

Promise me.

EPHRA

I promise.

And with that, he begins to unbutton his trousers as he pulls  
at Atika's skirt.

Which she allows. There is an urgency to him, and an  
awareness from her of how vulnerable they are to being  
discovered.

ATIKA

Be quick.

119 **INT. EPHRA STEIN'S HOUSE, DEN - NIGHT** 119

The Security Officer has just struck a Hole-In-One.

120 **INT. MI6 HEADQUARTERS, HAYDEN-HOYLE'S OFFICE - NIGHT** 120

The Nursery Song continues as -

120

CONTINUED:

120

Another PHOTOGRAPH this one a little BLURRING so it takes sometime for Hoyle and us to notice -

The BABY cradled in Atika's arms.

121

**INT. EPHRA STEIN'S HOUSE, KITCHEN - NIGHT**

121

The Nursery Song continues as -

Ephra and Atika are making love standing up against the kitchen work tops as -

122

**INT. HOTEL CONFERENCE ROOM - NIGHT**

122

The Nursery Song continues as -

NESSA STEIN

And I can't really tell you the details of what happened next but basically by the end of it all - your sympathy was with the aliens...

The audience LAUGH as -

123

**INT. EPHRA STEIN'S HOUSE, KITCHEN - NIGHT**

123

Ephra climaxes.

They quickly re-dress.

124

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

124

The Nursery song comes to an end as -

Hoyle sits back in his chair.

In silence.

125

**INT. HOTEL CONFERENCE ROOM - NIGHT**

125

The laughter subsides as Nessa turns a page of her speech when -

A phone starts to RING.

It continues.

People start looking around.

No one answers it.

NESSA STEIN

Would someone mind telling their deaf partner their phone's ringing... Unless, of course it's mine.

(CONTINUED)

125

CONTINUED:

125

We suddenly look towards an EMPTY SPACE at a table.

A CLASP BAG on the table top.

The phone inside is ringing.

NESSA STEIN (CONT'D)

It is mine...

A smattering of laughter as -

Nessa heads through the room for her bag watched by -

Frances.

Finally, she picks up her bag and takes out the GPS style phone the Strange Man gave her in the House of Lords.

NESSA STEIN (CONT'D)

If this is a wrong number...

Laughter.

NESSA STEIN (CONT'D)

(into the phone)

Hello.

The VOICE we are about to hear is ARABIC accented and very OLD.

MALE VOICE

(down the phone only  
audible to her NB for  
production purpose this  
is Saleh al-Zahid)

We know your secret, Nessa Stein.

A huge moment of private stillness.

MALE VOICE (CONT'D)

(down the phone only  
audible to her)

And we know you will do anything we  
say - just to keep it.

126

**INT. HOTEL CORRIDOR - MOMENTS LATER**

126

Nessa crashes through the doors running out of the dining room with the same athletic determination she had at the end of Episode 1.

127

**OMITTED**

127 \*

128 **INT. HOTEL LOBBY - MOMENTS LATER** 128  
 Nessa arrives at the RECEPTION DESK.

NESSA STEIN  
 You have a package for me.

129 **INT. EPHRA STEIN'S BEDROOM - NIGHT** 129  
 Ephra returns to a darkened room and gets into bed beside Rachel who - Turned away from him, has her eyes OPEN.  
 Does she know?

130 **INT. ATIKA HALABI'S BEDROOM - NIGHT** 130  
 Atika closes her door and leans against a moment before -  
 She sees the light on her mobile phone begin to pulse.

131 **INT. HOTEL LOBBY - NIGHT** 131  
 Frances is on her phone.

FRANCES  
 Atika, it's Frances! Nessa needs to see you now!

132 **INT. EPHRA STEIN'S HOUSE, KITCHEN - NIGHT** 132  
 The Security Guard casually walks into the kitchen, blithely unaware of what just took place there and opens the fridge door to take out a drink.  
 As he closes the fridge door we -

133 **INT. EPHRA STEIN'S HOUSE, LOBBY - NIGHT** 133  
 We watch the front door being silently shut.

134 **EXT. EPHRA STEIN'S HOUSE - NIGHT** 134  
 We watch Atika run silently down the steps and into the night.

135 **INT. HOTEL LOBBY - NIGHT** 135  
 Frances watches Atika enter the hotel and walk towards her.

ATIKA  
 Where is she?

FRANCES  
 In the ladies. I've closed it up.

As Frances leads her.

(CONTINUED)

135

CONTINUED:

135

ATIKA

What's wrong?

FRANCES

I don't know, she won't say.

136

**INT. HOTEL LADIES RESTROOM - NIGHT**

136

Atika enters.

Nessa is standing at the far end.

NESSA STEIN

(finally)

He's alive.

ATIKA

Thank God! Where is he?

Then Nessa picks up a manilla package and from it she withdraws -

Kasim's SPY-WATCH, the one we saw used in Episode 1.

Nessa presses the button that plays it.

KASIM

(via the spy-watch)

Hello...

(beat)

I'm safe.

Silence until -

NESSA STEIN

They know.

Her face begins to crease with tears.

NESSA STEIN (CONT'D)

They know.

END OF EPISODE