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. INT. NESSA STEIN'S HOUSE, ELEVATOR - CONTINUOUS 3 3 Nessa's fingers press the elevator button. She is still passionately kissing Greene as -INT. NESSA STEIN'S PRIVATE APARTMENT, LIVING ROOM -4 4 CONTI NUOUS The elevator doors sweep open. The room is dark. Only the light from the elevator pours in like a search light. FLASHBACK: INT. GAZA STRIP, CELL - CONTINUOUS 5 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.

### NESSA STEI N

St op!

# 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 SM LE 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 STELN (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 <u>don't</u> know and doing this... this was just a way to help fill in the gaps.

Finishing re-dressing her shirt.

NESSA STELN (CONT'D) So who do you work for?

10

### GREENE

You!

NESSA STEIN Bullshit! Real bodyguards, they know to keep their distance. So what are you, M 6?

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 STELN 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.

#### TI TLES

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.

10

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 -

12	MONTAGE: KENSINGTON GARDENS - NIGHT	12
	We see a number of distorted nightmarish images of <u>KASIM</u> <u>HALABI</u> the 6 year old boy, being kidnapped at the climax of the last episode.	of
	We see <u>NATHANIEL BLOOM</u> , shot, fall to his knees.	
13	INT. HOSPITAL ROOM - DAY	13
	We see <u>NATHANIEL BLOOM</u> , lying in a COWA, 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 AVAKE.	
	The momentum takes her straight into a sitting position or mattress on the panic room floor.	na
	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	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 AN END.	t o
	He slides his legs out of bed and sits up.	
	This angle reveals -	

<u>RACHEL STEIN</u>, on her side, turned away from her husband, her eyes OPEN and pensive.

19 INT. ATIKA HALABI'S BEDROOM - DAY 19

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

20 INT. NESSA STEIN'S PRIVATE APARTMENT, LIVING ROOM - MOMENTS20 LATER

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

O ose 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.

# 21 INT. NESSA STEIN'S PRIVATE APARTMENT, DRESSING ROOM - MOMENZIS LATER

We start on a dresser's DUMMY - on which NessaTj 2made Tw CssaTj 20 A

8.

ATI KA

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.

ATI KA

And everyday.

Ephra takes this in before turning away.

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

24

23

We start on the CLOSED EYES of <u>SIR HUGH HAYDEN-HOYLE</u>, 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 commend 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 I at e.

### 24 CONTINUED:

BOORMAN, Hoyle's assistant, looks through the glass towards -

<u>DAME JULIA WALSH</u>, 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?...

25 EXT. THE PALESTINIAN MISSION, LONDON - DAY

Establishing the Palestinian mission as -

26 INT. THE PALESTINIAN MISSION, LONDON - CONTINUOUS 26

We start on <u>MURAJI</u> the Palestinian spokesman.

MURAJI Are you suggesting <u>we</u> took the child?

<u>COMMANDER GARRETT</u>, uniformed police is sat opposite.

25

# 26 CONTI NUED:

### 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

Establishing the embassy as -

28 INT. THE ISRAELI EMBASSY - CONTINUOUS

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.

DANI EL BORGORAZ

How?

26

27

28

29

# COMMANDER GARRETT

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

# DANI EL 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?

#### DANI EL BORGORAZ

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

#### COMMANDER GARRETT

It's not beyond your history.

# DANI EL BORGORAZ

(contemptuous) And what do <u>you</u> 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.

### DANI EL BORGORAZ

Then I hope you read Braille.

# INT. ISRAELI EMBASSY, CORRIDOR – DAY

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 <u>ASSISTANT</u>

COMMANDER GARRETT (CONT'D) The kidnap driver. He's awake.

30 INT. HOSPITAL ROOM - DAY

M CHAEL GATZ is lying in bed when -

30

11.

(CONTI NUED)

A <u>NURSE</u> 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.

### M CHAEL GATZ Who are you?

M chael 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 TI GHT.

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.

#### 33 INT. HOSPITAL MAIN LOBBY - DAY

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.

#### 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.

M chael 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.

M chael 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.

M chael Gatz lies back and awaits his fate.

INT. HOSPITAL CORRIDOR - DAY

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.

35

33

35

36 INT. HOSPITAL ROOM - DAY HOSPITAL STAFF

# 37 CONTI NUED:

# EPHRA

Too I at e. . .

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.

38

INT. EPHRA STEIN'S HOUSE, LOBBY - DAY

38

Looking down into the lobby we ESTABLISH TWO <u>UNIFORMED POLICE</u> and TWO <u>CLOSE PROTECTION OFFICERS</u> 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 STELN Impropriety? You mean we had sex.

Garrett is stung by her honesty.

COMMANDER GARRETT (weak) ...Yes...

NESSA STELN

Itin)wasn'.t immoral, Commander. But it was a mistake.

COMMANDER GARRETT It won't happen again.

Nessa looks across towards her new UNBECOM NG <u>PROTECTION</u> <u>OFFICER</u> before looking back at <u>Garrett</u>.

NESSA STEI N

No, it won't.

She smiles sweetly.

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

COMMANDER GARRETT You must believe that we are.

NESSA STELN

I do.

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

NESSA STELN

lsn't it...

39 EXT. EPHRA STEIN'S HOUSE - DAY

39 \*

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

FRANCES

The Pa4 TI.044 TI Fn f 90sM2 Tc -0.03 Tw -0.191 Tc -0.027

#### 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 <u>MONICA CHATWIN</u>, 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 <u>insight</u> to the M ddl e 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... <u>is</u> the right thing.

DAME JULIA WALSH And you <u>are</u>?

MONICA CHATWIN The best person to advise this government on Anglo-American relations with the M ddle 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 wont 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?

# 40 CONTINUED:

MONICA CHATWIN It's what it's always been and what we <u>all</u> 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...

# 41 INT. SAMIR MESHAL'S PENTHOUSE APARTMENT - DAY

41

We start on <u>ALIMA MESHAL</u>, 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, ... 40

# 41 CONTINUED:

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.

ALI MA 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 <u>did not</u> write that note.

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

42 INT. HOSPITAL CORRIDOR - DAY

42

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 STELN

l know.

FRANCES

Shl omo Zahary.

NESSA STELN We can't. 41

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 <u>UNIFORMED OFFICER</u>.

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

# FRANCES

Of course...

# NESSA STELN

So do I!

43 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 STELN

Thank you.

# 44 EXT. RESIDENTIAL STREET - DAY

The front door to a pleasant Islington-ish town house is opened by <u>ANJELICA HAYDEN-HOYLE</u>, 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 0 05.3that name up name up name up name up na3esto

44

43

# ANJELI CA

Is that the line you always use because I'm surprised it's <u>ever</u> 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) l'm too tired... (for this)

HAYDEN-HOYLE (urgent) ...I only lied because I didn't want to hurt you.

### ANJ ELI CA

Hugh... (a measured coup de grace) Most people get fucked <u>by</u> their job not <u>for</u> 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 Ch, Hugh, is that sulphur I can smell?

HAYDEN-HOYLE I'm not a devil, Anji. 44

44 CONTI NUED:

#### ANJ ELI CA

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

45 INT. KASIM HALABI'S BEDROOM - DAY 45

We watch Atika, seated on Kasimis 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 aimlike 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?

#### 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 M ddl e 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!

# 47 INT. KASIM HALABI'S BEDROOM - MOMENTS LATER

47

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

46

### 47 CONTINUED:

Carefully smooths Kasimis 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 STELN She's okay.

FRANCES Is she... sedat ed?

NESSA STEIN I don't know, I don't think so. Why?

FRANCES If it was me, l'm not sure l'd be so calm

NESSA STELN (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 STELN 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) 47

25.

(CONTI NUED)

# 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 STELN

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 STELN ...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, l'm still going.

FRANCES Do you really think that's the best choice?

### NESSA STELN

And now you're suspicious of me?

### FRANCES

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

### NESSA STELN

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

# 48 CONTINUED:

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 M ddl e East...

NESSA STELN So you think we should be doing it for them?

#### FRANCES

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

NESSA STELN And where does corruption start, Frances?

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

#### NESSA STELN

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

(st ung) I'm not people, Nessa, I'm your advisor, I have been for six years....

# NESSA STEI N

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	OMI TTED	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 <u>PROTECTION OFFICER</u> opens a rear door for her.		
	This makes Rachel bristle - the officer steps away from t door allowing Rachel to get in of her own accord.	he	
51	INT. THE STEIN'S CAR - CONTINUOUS	51	
	Inside Ephra looks nervously at his wife who stares blank forward as -	Iу	
	The protection officer gets into the front passenger seat beside the <u>DRIVER</u> and slams the door.		
52	OMI TTED	52	
52A	OMI TTED	52A	*
52B	INT. MI6 HEADQUARTERS, HAYDEN-HOYLE'S OFFICE - DAY	52B	*

# 54A OMI TTED

54A \*

	THE SPEAKER (V. O.)	*
	Baroness Stein.	*
	Monica sits forward.	*
58D	INT. MI6 HEADQUARTERS, HAYDEN-HOYLE'S OFFICE - CONTINUOUS58D	*
	Hoyle sits forward to hear –	*

59

# 59 INT. HOTEL CONFERENCE ROOM - DAY

The MAN walks past the tables towards the podium

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

A <u>WAITER</u> 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 -

CONTI NUED: 59 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 OMI TTED OMI TTED 60A 61 INT. HOUSE OF LORDS, LAVATORY - MOMENTS LATER Nessa is recovering from a faint 62 INT. HOUSE OF LORDS, CORRIDOR - DAY 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.

31.

59

60

60A

61

62

\*

\*

\*

# INT. EPHRA STEIN'S HOUSE, LOBBY – DAY

We start on Atika's shocked face.

63

# ATI KA

# Ch, 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!

<u>MAZEL</u>, 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) ATI KA! 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!

(CONTI NUED)

63

### 63 CONTI NUED:

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

l'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 <u>I'm</u> 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 STELN

(quiet) Of course not.

RACHEL

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

# NESSA STELN

That's not fair.

# RACHEL

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

NESSA STEI N

(sympathetic) They don't know...

#### RACHEL

... That they weren't looking for Kasim that they were looking for one of mine. <u>My</u> child. <u>M ne</u>. Just to get to <u>you</u>. (beat) How could you <u>possibly</u> 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.

# 64 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)

34.

64

#### 64 CONTI NUED:

REBECCA LANTHAM (CONT'D) I mean if I'd known he'd do what he did I....

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

65 INT. MI6 HEADQUARTERS - HAYDEN-HOYLE'S OFFICE - DAY 65

Hoyle is seated in front of a TV with <u>BOORMAN</u>.

The freeze frame image of Rebecca Lathamis on the screen.

#### BCORMAN

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? 64

#### BOORMAN

l don't know...

# HAYDEN-HOYLE

Let's find out.

#### 66 OMI TTED

65

## 66A INT. MI6 HEADQUARTERS - HAYDEN HOYLE'S OFFICE - DAY 66A

Rebecca Lanthamis 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 what ever 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. Latham 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)

## REBECCA LANTHAM

(dismissive) And they call your line of work "<u>intelligence</u>"...?

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 of t en?

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

Ch...

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

Ch, honey, trust me: I can get <u>any</u> 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 <u>met</u> 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 A7t Tjp. B90\*dee fnot. But I think you

66D

## 66D EXT. HOLIDAY INN - DAY

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) ...l'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?

\*

# 66E CONTINUED:

She'll only out l'm righ	HAYDEN-HOYLE talk to us if it turns nt.
What if you	BOORMAN ar e?
Then she'll	HAYDEN-HOYLE come to us.
What if she	BOORMAN doesn't make it?
Then I'll st right.	HAYDEN-HOYLE ill have been proved
You're willi find out?	BOORMAN ng to play a life to
	HAYDEN-HOYLE Samir Meshal's life's played. By them
Who's "them"	BOORMAN ?
That's what tell us.	HAYDEN-HOYLE I'm waiting for her to

#### 67-71 OMI TTED

67-71

72

72 INT. HOLIDAY INN, ROOM - NIGHT

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.

66E

\*

\*

\* \*

TRACY VERNON Ch, 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 VOLCE (CONT'D) What did he say, Tracy?

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

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

TRACY VORNAN (tense)

Yes.

FEMALE VOICE

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 you're friend, okay?

# TRACY VORNAN

Okay.

## FEMALE VOICE

Sit tight.

The phone disconnects leaving Tracy alone once more.

72A EXT. HOLIDAY INN - NIGHT

We watch a TRANSIT VAN come to a halt with a <u>MAN</u> seated at the driving wheel.

72A

73

He looks towards the hotel.

73 INT. HOLIDAY INN, ROOM - NIGHT

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

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.

WOWAN'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.

73	46.	73
74	OMI TTED	74
74 74A	EXT. HOLIDAY INN - NIGHT	
74A		74A
	We watch the Man get out of the transit van and walk towa the hotel.	
75	INT. HOLIDAY INN, ROOM - CONTINUOUS	75
	From Tracy's POV we see the Man walking across the street	
	WOWAN'S VOICE You've got to leave the room, Rebecca.	
	TRACY VORNAN It's against my training.	
	WOWAN'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	INT. HOLIDAY INN, RECEPTION - CONTINUOUS	76
	The <u>RECEPTIONIST</u> 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	INT. HOLIDAY INN, ELEVATOR - NIGHT	77
	We watch the Agent enter the lift amongst other <u>GUESTS</u>	
	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.	6
	BING!	
78	INT. HOLIDAY INN, CORRIDOR - NIGHT	78
	An empty corridor until –	
	The Agent steps out of the lift.	

(CONTI NUED)

	47.	
78	CONTI NUED:	78
	He looks one way then the other before walking towards us	
79	OMI TTED	79
80	OMI TTED	80
80A	INT. HOLIDAY INN, CORRIDOR OUTSIDE ROOM 420 - NIGHT	80A
	The Agent is knocking on the door.	
	No answer.	
81	INT. HOLIDAY INN, ROOM - MOMENTS LATER	81
	The Agent runs into the room, a ROOM MAID glimpsed behind with a key.	hi m
	AGENT Rebecca Lant hard	
	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 BANGIN the door.	G on
	He goes into the bathroom	
	AGENT (CONT'D) Rebecca!	
	Not hing.	
	Finally, the Agent pulls his SERVICE CELL PHONE from his waistband.	
82	OMI TTED	82
83	OMI TTED	83
84	INT. MI6 HEADQUARTERS, OPERATIONS ROOM - NIGHT	84
	Hayden-Hoyle, Boorman, and a number of other <u>OPERATIVES</u> a seated as they hear.	re
	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	OMI TTED	85

86	OMI TTED	86	
87	OMI TTED	87	
88	OMI TTED	88	
88AA	EXT. TAXI CAB – NIGHT	88AA	*
	We watch the orange light go off on a TAXI.		*
88A	INT. TAXI CAB - NIGHT	88A	
	Tracy sits in the back of the cab,		*
	TRACY VORNAN Copperhill Lane, it's off Wraysbury reservoir.		* *
	CABBIE What's out there?		*
	TRACY VORNAN St op!		*
	The Taxi stops		*
	TRACY VORNAN (CONT'D) You're American.		*
	CABBIE So shoot me		*
	TRACY VORNAN How come you're here?		*
	CABBIE You're on my route.		*
	TRACY VORNAN I meant at all		*
	CABBIE Well, we could start at the 2nd Amendment.		*
	TRACY VORNAN Who do you work for?		*
	CABBIE Why, you want me to talk like Dick Van Dyck?		* * *
	She doesn't – she just stares at him		*
	CABBIE (CONT'D) (finally, wearied) I work for Emperor Zod		* * *

48A.		
CONTI NUED:	88A	
CLICK - the red door lights go off in the rear doors.		*
CABBLE (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.		*
EXT. HOTEL – NIGHT	88B	*
	CONTINUED: 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 Qkay.	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.

\*

We watch the taxi draw away.

88C	OMI TTED	88C	*
89	OMI TTED	89	
90	OMI TTED	90	
91	OMI TTED	91	
92	OMI TTED	92	
93	OMI TTED	93	
94	OMI TTED	94	
95	OMI TTED	95	
96	OMI TTED	96	
97	OMI TTED	97	
98	OMI TTED	98	
99	OMI TTED	99	
100	OMI TTED	100	
101	OMI TTED	101	
102	OMI TTED	102	
102A	EXT. COPPERHILL LANE - NIGHT	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 immediatel overhead.	l y	*
	It's LANDING and TAIL lights ILLUM NATE the cab's inter	rior.	*

103	INT. TAXI CAB - CONTINUOUS	103	*
	Silence as Tracy scans the outside.		*
	Her phone in her hand.		*
	Si I ence.		*
	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.		*

	TRACY VORNAN	*
	Doh!	*
Pause.		*
	WOMAN'S VOICE	*
	l'm sorry, Tracy. For us a	*
	situation like this, it's all about	*
	logistics: how to get something	*

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

\* \* \*

103

CONTI NUED:

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.	*

# 103C CONTI NUED:

Defence Attache <u>BRIG GEN HARLAN BERKOFF</u>, 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 steeples 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.

BRIGGEN HARLAN BERKOFF

Good.

DAME JULIA WALSH

Except . . .

\*

## 106 CONTI NUED:

Berkoff resettles himself uncomfortably.

BRIG GEN HARLAN BERKOFF Except what?

DAME JULIA WALSH Well, if I don't know what <u>not</u> 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 VALSH 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

Agr eed.

She smiles.

107 INT. MI6 HEADQUARTERS, HAYDEN-HOYLE'S OFFICE - NIGHT 107 We start on a photo of <u>SAMIR MESHAL</u> pinned to the wall. Then Hoyle walks in to see -Walsh staring at the photo.

106

\*

## 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?

## 107 CONTINUED:

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

DAME JULIA WALSH

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

DANE 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 <u>masculine</u> 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.

ATI KA We don't know it will; we don't know anything! And until we do we say nothing. For Nessa, for me. Please. Say not hing. 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. INT. HOTEL CONFERENCE ROOM - NIGHT 112 112 The Nursery Song continues as -It's an after dinner speech. The room is full. Nessa has just come to the podium NESSA STELN So... These aliens decide to invade earth... INT. MI6 HEADQUARTERS, HAYDEN-HOYLE'S OFFICE - NIGHT 113 113 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 STELN 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. INT. MI6 HEADQUARTERS, HAYDEN-HOYLE'S OFFICE - NIGHT 115 115 The Nursery Song continues as -Another PHOTOGRAPH. This time of Atika. Similarl 0 0 1 162.96 2 as - 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. ATI KA 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 STEI N 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

60.

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.

# ati ka

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 -

125

125 CONTINUED:

We suddenly look towards an EMPTY SPACE at a table.

A CLASP BAG on the table top.

The phone inside is ringing.

NESSA STELN (CONT'D)

lt <u>is</u> 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...

Laught er.

NESSA STELN (CONT'D) (into the phone)

Hello.

The VOLCE we are about to hear is ARABLC 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

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 OMI TTED

127

126

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.	e
	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 Quard casually walks into the kitchen, blith unaware of what just took place there and opens the fridg 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 he	er.
	ATIKA Whereisshe?	
	FRANCES In the ladies. I've closed it up.	
	As Frances Leads her.	

ATIKA What's wrong?

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

136 INT. HOTEL LADIES RESTROOM - NIGHT

Atika enters.

Nessa is standing at the far end.

NESSA STELN (finally) He's alively)