

SPOOKS  
Season 4, Episode 7

by  
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1 **INT. SYRIAN FOREIGN MINISTRY. OFFICE - DAY** 1**Title: Foreign Ministry, Damascus, Syria**

Foreign Minister RIYAD BARZALI: 50s, greying, glasses, very old world, probably sports a mustache -- is at the door of his office, bidding farewell to BRITISH AMBASSADOR WRIGHT.

The Minister's personal assistant -- in effect his intelligence services (the "Mukhabarat") MINDER, ALI (30s, dark hair, in a slick suit) is, as always, by his side. This is a place where every word, every wink, is monitored KGB style, particularly when it comes to interacting with foreigners, and even more so when it involves members of the government.

Barzali ushers the Ambassador to the door --

BARZALI

It's a shame you won't be with us in London for the celebrations. I'm told the center is an incredibly beautiful building.

-- subtly positioning himself between the Ambassador and Ali.

AMBASSADOR WRIGHT

I'm afraid our foreign office is a bit of a miser when it comes to travel allowances. Still, I'll make sure I see it on my next trip home.

BARZALI

Inshallah.

The Ambassador extends his arm to shake hands. Barzali cups the man's hand in both of his. Ali is behind him now, and can't see his face.

Barzali looks the Ambassador in the eye. The affable, casual smile is replaced by a more serious look, the hands firmly cupped.

BARZALI (cont'd)

I look forward to meeting your colleagues while I'm there. There's so much to discuss.

-- and as Ali is back in their sightline, Barzali's expression goes back to one of a smiling host, still holding the Ambassador's hand firmly.

AMBASSADOR WRIGHT

(thrown, but hiding it)  
Have a safe trip.

He turns to the minder. A mutual smile and a handshake.

1 CONTINUED:

1

AMBASSADOR WRIGHT (cont'd)

Ali.

ALI

Mr Ambassador.

The Ambassador leaves, unnerved.

2 **INT. ADAM AND FIONA'S HOUSE. BEDROOM/BATHROOM - NIGHT**

2

Adam watches as Fiona gets dressed for a formal event. Adam's visibly concerned about something, and Fiona's avoiding him.

ADAM

I still think it's a bad idea.

FIONA

It's not everyday that the foreign minister of Syria says he wants to have a quiet chat.

ADAM

We're not even sure that's the case.

FIONA

The foreign office seem to think so.

ADAM

There are a hundred other ways we could have done this. None of which would have required your presence.

FIONA

I know these people.

ADAM

I was there too, remember?

FIONA

I think I know them a bit more intimately.

It's not something Adam likes to be reminded of.

ADAM

That's my point.

(beat)

We've spent the last ten years avoiding your being exposed to anything even remotely connected to Syria, and here you are, plunging head first into the biggest gathering of Syrians this city's ever seen.

(CONTINUED)

2 CONTINUED:

2

FIONA

Adam, we've been over the guest list ten times. There isn't a single name on it I recognize. No one there's going to know me. And even if they did, so what? My ex-husband turned out to be an Israeli spy, not me. I left the country a disgraced widow. No one's going to bear me a grudge.

ADAM

As long as they still buy that little fairy tale.

FIONA

It's been hanging over us long enough, don't you think?

He just stares at her, frustrated. Something's wrong. He moves closer, takes hold of her shoulders, turning her to face him.

ADAM

What is it? Come on. Talk to me. You've been acting strange for weeks.

She finds it difficult to look him in the eye. She musters up a smile -- but it's not an entirely convincing one.

FIONA

I can't hide forever, can I?

ADAM

You're not hiding, sweetie.

FIONA

Of course I am. Even here, in the privacy of my own bedroom, I feel like I'm undercover. It's like, sometimes, I wake up in the morning and I'm not sure who I am anymore.

ADAM

You're my wife. You're Wes's mum. We have a life here...

FIONA

I know, but...

(beat)

You know, when we're with people and you say 'Fiona', I always feel like you're talking about someone else. And when we're alone, it's always 'baby' or 'sweetie'.

(CONTINUED)

2 CONTINUED: (2)

2

ADAM

They're called terms of endearment.

FIONA

I miss my real name.

ADAM

You want me to call you Amelia? Is that it?

FIONA

At least you remember it.

He looks at her for a beat. Not getting it.

ADAM

What's gotten into you?

FIONA

I'm just tired of living a lie.

She gently pulls away and goes into the bathroom.

3 **INT. ADAM AND FIONA'S HOUSE. BATHROOM - NIGHT**

3

Fiona stares at herself in the mirror.

FIONA'S POV: She's looking at her face. Haunted. Scared.

And we SMASH CUT to her remembering...

4 **INT. LONDON DEPARTMENT STORE - DAY (FLASHBACK)**

4

Fiona's in the women's department, checking out some clothes. OTHER WOMEN shoppers are around.

ANGLE ON A WOMAN, young, Fiona's age -- dark haired, olive skinned, middle eastern, well dressed -- who does a double take as she spots her from behind some rails, maybe thirty feet away. It's like she recognizes her.

She watches Fiona for a beat, trying to see if it really is who she thinks it is, and looks around furtively before moving closer hesitantly and with visible unease.

WOMAN

Amal...? Amal?

The name chills Fiona to the bones. She glances at the approaching woman and turns, slipping away, heart racing.

The woman follows her, not in a desperate chase, but wanting to talk to her --

WOMAN (cont'd)

Amal!

(CONTINUED)

4 CONTINUED:

4

She rounds a corner -- only:

WOMAN'S POV: Fiona's gone. Disappeared among the crowd.

Disappointed, the woman turns and walks away.

Watched from behind a display by a nervous Fiona. And we SMASH CUT to --

5 **EXT. DAMASCUS. DARK ALLEY - NIGHT (FLASHBACK)**

5

A hellish sight: Fiona -- ten years earlier, with long hair -- beaten up and bloodied, crying, crawls over and cradles a body lying in the ground. She turns the head to face her:

It's Adam -- savagely mauled. He looks dead. She caresses him.

FIONA

I'm sorry. I'm so sorry...

And we SMASH CUT back to --

6 **INT. ADAM AND FIONA'S HOUSE. BATHROOM - NIGHT**

6

Fiona, staring at herself in the mirror. Pulse racing.

Her face hardens with resolve. She needs to be strong. She blocks the memory and takes a deep breath.

7 **EXT. SYRIAN CULTURAL CENTER - NIGHT**

7

Establishing shot of an elegantly dressed CROWD arriving at the big event, the opening of the new center.

**Title: Syrian Cultural Center, London**

8 **INT. GREAT ROOM - NIGHT**

8

A major gala underway: crystal chandeliers, string quartet in the corner, champagne flutes. ARABS in robes and head-dress mingle with other DIGNITARIES in black tie and long dresses...

In the crowd, we FIND ZAF, working the room as a waiter, smiling as he navigates, a tray of canapes in hand.

ADAM (O.S.)

Do you have a visual on Fiona yet?

ZAF

(discrete)

Not yet.

CLOSE ON his lapel and the tiny camera which is relaying images to --

9 **INT. SURVEILLANCE VAN - NIGHT**

9

CLOSE ON THE SCREEN: ZAF'S HIDDEN CAM POV, navigating through the crowd, its mike also PICKING UP a noisy cacophony of AUDIO CHATTER from everyone in the vicinity --

We're with Adam, MALCOLM, and COLIN, in the van, watching several CCTV screens. Colin's fiddling with the audio controls, ISOLATING CONVERSATIONS and filtering them as Zaf moves around.

Adam turns to SCREEN 2. It shows another angle of the party.

ADAM

Jo?

The IMAGE and SOUNDS on the screen match --

10 **INT. GREAT ROOM - NIGHT**

10

-- the POV from the hidden camera in JO'S BROOCH as she walks through the crowd, in disguise, looking very different.

JO

I've got her. Three o'clock. She's about to make contact.

11 **INT. SURVEILLANCE VAN - NIGHT**

11

Adam tenses up, watching the screen --

ADAM

Okay, everybody. Eyes and ears on Fiona. Anyone even flinches like they've recognized her, I want to know about it.

12 **INT. GREAT ROOM - NIGHT**

12

FIONA -- understatedly elegant, not eye-popping, so as not to attract undue attention -- shakes hands with Foreign Minister Barzali. The omnipresent minder is with him.

FIONA

It's a pleasure to meet you. Ambassador Wright speaks so highly of you.

BARZALI

The Ambassador is too kind.

FIONA

If you have any time to spare while you're visiting, I'd love a chance to tell you about my PR company.

(hands him her card)

(more)

(CONTINUED)

12 CONTINUED:

12

FIONA (cont'd)  
 We're doing some great work for the  
 Saudi government.  
 (sees his minder glancing  
 away, nods at Barzali)  
 Ambassador Wright thought we'd have  
a lot to talk about.

Barzali looks at her. He smiles, glances at her card.

BARZALI  
 I'm sure we can arrange something.

**ANGLE ON JO**

Scanning the crowd, studying faces --

AND NEAR JO, very close to her -- she doesn't notice him even though he's within mike range from her -- A MAN with a cigarette has taken a serious interest in Fiona. We'll come to know him as BASHEER SHALHOOB, 45.

HIS POV: Fiona, chitchatting with the Foreign Minister.

He reaches for his mobile and dials a number. The ringing TONE is not a UK one. His eyes burn into Fiona.

MAN'S VOICE (O.S.)  
 Aywa?

SHALHOOB  
 (Arabic, in subtitles)  
 You wouldn't believe who I'm  
 staring at right now.

And we SMASH CUT to:

**TITLES**

13 **INT. THAMES HOUSE. CONFERENCE ROOM - DAY**

13

The next-day debrief: Harry, Adam, Fiona, Ruth, Zaf, Jo.

FIONA  
 Barzali called this morning. He  
 wants to set up a meeting at the  
 embassy to discuss ways of using my  
 newfound PR talents.

HARRY  
 They could use it. What do we know  
 about him?

Ruth CLICKS the remote. His face flashes up on the PLASMA.

RUTH  
 Riyadh Barzali. Fifty-Four, married,  
 three children. B.A.  
 (more)

(CONTINUED)



13 CONTINUED:

13

RUTH (cont'd)

in agriculture from the American University of Beirut. Joined the Ba'ath party upon his return to Syria. Mid-level party member until he's appointed foreign minister two years ago.

(beat, to Adam)

He's a Sunni Muslim.

JO

Why is his religion relevant?

ADAM

Syria is ruled by a minority, the Alawites -- probably the least religious branch of Islam. Even though they only make up around ten percent of the population, they control all the positions of power in the country, big and small. We're talking every military officer, every tank commander, every helicopter pilot, and of course, all the top seats of government -- they're all Alawites, except for the foreign minister, which has traditionally been a token cabinet position they hand out to the country's huge Sunni majority.

ZAF

In other words, Barzali isn't "part of the family".

RUTH

He's a follower -- he toes the party line, does what he's told and keeps his head down in return for a prestigious position and a comfortable life.

ZAF

So we're saying the man's not one to ruffle feathers.

ADAM

Until now.

A beat.

JO

So why all the cloak and dagger routine? Can't he just set up a meeting and tell us what's on his mind? He's got diplomatic status.

(CONTINUED)

FIONA

You obviously haven't met Ali.

JO

Ali?

Ruth flashes up a surveillance photo from the party of Barzali's minder.

RUTH

Barzali's "private secretary". We don't know much about him.

FIONA

One never does.

ADAM

(to Jo)

Syria, like any self-respecting Ba'athist dictatorship, has a notorious intelligence service, the "Mukhabarat" -- think KGB on steroids.

FIONA

They keep tabs on everyone, layers upon layers of watchers all snooping on each other in a frenzy of paranoia.

(beat)

Barzali practically can't brush his teeth without his minder being there.

RUTH

And one wrong word can get you into serious trouble out there.

(beat)

We're talking serious.

HARRY

Okay, so we have the foreign minister giving us strong indications --

He looks to Fiona for confirmation -- she nods.

FIONA

I'd say he wants to talk.

ZAF

Do we trust him?

HARRY

The foreign office seems to. They've asked us to make it happen.  
(more)

13 CONTINUED: (3)

13

HARRY (cont'd)

Ideally without getting Mr Barzali summoned back home for an extended session with a red-hot poker.

(to Fiona)

You're happy to take this further?

FIONA

I've already established contact. It would be stupid to waste that -- and it might make them suspicious.

HARRY

Adam?

ADAM

Her legend's fully backstopped, and she'll be wired at all times. We'll take all the necessary precautions.

(turns to Fiona)

But I don't want you going in there alone.

FIONA

I hardly think you and me waltzing in there together would be the right move.

ADAM

Take Jo with you. It'll dilute your presence, take the focus off you.

Jo looks at Fiona. Not Fiona's ideal scenario, but...

FIONA

Fine.

14 **INT. THAMES HOUSE. THE GRID - DAY**

14

Fiona, Jo and Ruth. Ruth's handing Jo some printouts, a crash course in government PR work.

FIONA

The Saudis have been doing it in the US for years.

RUTH

They're actually running ads on TV there telling people they're the good guys.

FIONA

Just good ol' Krispy Kreme eating lovers of freedom and democracy.

(beat)

Sort of.

Jo eyes the thick printout.

JO

How long do I have to get through these?

FIONA

We're seeing him tomorrow morning.

JO

And here I was thinking I was done with homework in this lifetime.

FIONA

Only difference is, now you're getting paid for it.

Jo smiles and wanders off. Fiona's alone with Ruth.

FIONA (cont'd)

I'd like to keep an eye on all Syrians coming through passport control.

RUTH

Are we looking for anyone in particular?

FIONA

If I'm going to bump into someone who knows me from the old days while I'm at their embassy, I'd rather be prepared.

RUTH

(probing)

Are you sure it's a good idea? You being there, that close to them?

FIONA

I've spent more time around these people than anyone here. I know how they think.

(beat)

You'll get the live updates from immigration?

RUTH

I'll set it up.

FIONA

With passport captures?

RUTH

Sure.

FIONA

Thanks.

15 **INT. SYRIAN EMBASSY. OFFICE - DAY**

15

Shalhoob -- the man who was watching Fiona at the big bash -- is at his desk. He studies some pictures.

CLOSE ON THE PICTURES: they're shots of Fiona, at the party.

He settles on one of them:

CLOSE ON THE SHOT: she's talking to Barzali.

He stares at it, thinking. His phone BEEPS. He answers.

SHALHOOB  
(in Arabic, with subtitles)  
I'm looking at them right now...

16 **INT. THAMES HOUSE. FORGERY SUITE - DAY**

16

MALCOLM hands Fiona a small aluminium BRIEFCASE from a table.

MALCOLM  
(re: briefcase, curious)  
You don't usually go for the heavy  
artillery. You sure you remember  
how to use one of these?

FIONA  
(dismisses it lightly)  
It's just to keep Adam happy.  
(re: briefcase)  
You know, this might be a bit  
too... cumbersome. You think I  
could also have something more  
discrete?

He thinks about it. Reaches into one of his big drawers and pulls out a key ring, which he hands her. Fiona examines it.

CLOSE ON THE KEYRING: it's got what looks like a black plastic car alarm BLEEPER on it. Only there are two small holes on its side.

MALCOLM  
It's got cupro-nickel hollow point  
bullets for maximum effect --

FIONA  
-- but it's not the most accurate  
gun on the planet. I know.

MALCOLM  
At least it won't trip the  
embassy's metal detectors.

FIONA  
(examines it)  
How chuffed do you think the  
Serbian mafia would be if they knew  
we were using their little  
inventions?

MALCOLM  
Theirs tend to go off  
unintentionally.

FIONA  
And ours don't, right?

Malcolm just gives her an enigmatic smile.

MALCOLM  
Anything else I can interest you  
in?

FIONA  
(playful)  
I could use one of those trackers,  
if it isn't too much trouble.

Malcolm smiles and reaches for something else: a small  
microchip wafer, the size of a flattened vitamin tablet.

MALCOLM  
Turn around.

She does, and lifts her hair off her neck.

Malcolm takes places the flat chip on a piece of skin-  
coloured tape and tapes it at the base of her hairline. It's  
unnoticeable.

He turns to his computer and hits some keys. She joins him.

CLOSE ON THE SCREEN: A map of London, and a cursor showing  
Fiona's position BLINKING. It ZOOMS IN to show she's at  
Thames House.

MALCOLM (cont'd)  
Brad Parkinson should be sainted.

OFF Fiona's confused look --

MALCOLM (cont'd)  
He invented GPS.  
(beat, a bit concerned now)  
You know you can always swallow it  
if it's compromised. It'll still  
work.

FIONA  
Yummy.

16 CONTINUED: (2) 16

She smiles and leaves.

OFF FIONA -- nervous.

17 **INT. ADAM AND FIONA'S HOUSE. BEDROOM - DAY** 17

Fiona's finishing stuffing some clothes into a bag and zips it shut. Adam hovers, still unhappy with the situation.

ADAM

You don't need to stay there. We'll make sure they only see what we want them to see.

FIONA

I don't want to take any chances. My legend needs to be fully backstopped.

She picks up the bag, gives Adam a kiss as he hands her the aluminium case --

FIONA (cont'd)

Besides, it's good to spend a few nights apart. Makes it all the more fun when we're back together.

Adam looks at her. He's not swayed.

FIONA (cont'd)

Tell Wes I'll call him from there?  
(sees he's still miffed)  
It'll be over before you know it.

18 **EXT. SAFEHOUSE - NIGHT** 18

Establishing shot of the safehouse.

19 **INT. SAFEHOUSE. LIVING ROOM - NIGHT** 19

Fiona's alone. Fidgety. Flicking through TV channels. Staring through the screen. She FLICKS it off, walks over to the window.

She rubs her finger against the back of her neck, her eyes catching her reflection in the glass. And we SMASH CUT to --

20 **INT. LONDON DEPARTMENT STORE - DAY (FLASHBACK)** 20

Fiona, peeping out from behind her cover, watching as the woman who recognized her stands there, looking lost.

The woman turns and walks away, disappointed.

ON FIONA -- she can't bring herself to do this.

20 CONTINUED:

20

She emerges from her cover and follows the woman, puts her hand on her shoulder as she reaches her.

FIONA

Joumana?

The woman -- JOUMANA -- turns. Her face lights up when she sees Fiona. It's like the meeting of two long lost sisters. Joumana hugs Fiona, tight. Fiona's as moved as she is.

They pull back -- and Fiona sees sadness and fear breaking out across Joumana's face. Tears streak down her cheeks. Fiona doesn't understand.

FIONA (cont'd)

(Arabic, in subtitles)

Joumana? What's wrong?

Joumana shakes her head like she doesn't want to talk about it. Fiona presses her.

FIONA (cont'd)

(Arabic, in subtitles)

What's happened?

And as Joumana turns, Fiona recoils as she spots a nasty old SCAR just below her friend's hairline. Joumana looks at Fiona. Whatever it is, it's an extremely painful memory -- Joumana starts to cry --

JOUMANA

After you left... They came for us...

-- and we SMASH CUT back to PRESENT DAY and --

21 **INT. SAFEHOUSE - NIGHT**

21

Fiona snaps the image out of her mind, heart racing. She calms herself, finds the briefcase Malcolm gave her and opens it.

CLOSE ON THE BRIEFCASE: it's got a big, silver 9mm automatic, silencer, bullets. The works.

She pulls out the gun, pops in a magazine, chambers a round. And looks at it.

22 **EXT. SYRIAN EMBASSY - DAY**

22

Establishing shot of the massive, gated, detached house.

**Title: Syrian Embassy, London.**



22 CONTINUED:

22

BARZALI (O.S.)  
I like what you've done for the  
Saudis. If you can do the same for  
us...

23 INT. SYRIAN EMBASSY. OFFICE - DAY

23

...where Fiona and Jo are finishing up a meeting with  
Barzali, with Ali in attendance as always.

BARZALI  
We need to move away from this  
ridiculous "axis of evil" label the  
Americans seem obsessed with.

FIONA  
Despite the fact that you signed up  
for Desert Storm --

BARZALI  
-- at great political risk, I might  
add. Our people weren't happy to  
see Syrian troops fighting side by  
side with Marines and killing other  
Arabs.

JO  
What's happening in Lebanon isn't  
helping either.

FIONA  
We'll flesh out some ideas and put  
together a pitch document for you.  
Give us...  
(looks at Jo)  
...three days?

Jo nods.

BARZALI  
Excellent.

They reach the door. As they shake hands --

FIONA  
We'd love to take you out for a  
nice meal while you're in town.  
Lunch perhaps? Tomorrow?

Barzali turns to Ali, who shrugs like it's doable.

BARZALI  
It would be a pleasure.

They're about to leave when Shalhoob appears. He seems  
surprised to see them. Fiona almost imperceptibly flinches in  
a moment of recognition.

(CONTINUED)

BARZALI (CONT'D)

Basheer -- This is Emma Stratstone.  
She might be doing some PR work for  
us.

(to Fiona)

Mr Shalhoob is also here for the  
opening.

FIONA

Setting up a cultural center was a  
great idea. We can build on that.

SHALHOOB

Most people don't know anything  
about Syria. Have you ever been  
there?

FIONA

Not yet.

SHALHOOB

(to Barzali)

You should arrange for Miss  
Stratstone to visit us.

(to Fiona)

It's a beautiful country.

FIONA

I'm sure you're right, but I'm way  
too busy to even think of going  
anywhere in the foreseeable future.

(to Barzali)

Thank you.

She turns to Jo, motioning that it's time to go.

24 **INT. FIONA'S MI5 CAR, NEAR SYRIAN EMBASSY - DAY**

24

Fiona and Jo get into the car. Fiona's visibly shaken. She  
reaches for the car keys, but her hand's shaking and it takes  
a beat for her to get it in. She pauses, shuts her eyes for a  
beat, controls her breathing -- which Jo's watching.

JO

Are you okay?

Fiona doesn't answer, lost in her own thoughts.

JO (cont'd)

Let me drive.

FIONA

No, I'm fine.

Jo looks at her. She's anything but.

25 **EXT. THAMES HOUSE. ROOF - DAY**

25

Fiona's alone on the roof, staring away into nothing. Jo joins her.

JO  
Is it something you can talk about?

A beat. Fiona doesn't answer.

JO (cont'd)  
If we're going to do this together,  
I need to know what's going on.  
(beat)  
You've been there, haven't you?

Fiona takes a beat, then nods.

FIONA  
I lived there.  
(beat)  
I was married to a Syrian  
intelligence officer.

JO  
Whoa.

FIONA  
Yeah.

A beat, as it sinks in with Jo.

JO  
How did that happen?

FIONA  
I was young. And stupid.  
(beat)  
I was going around the Middle East  
in my gap year. Thought it was the  
cool thing to do. I studied Arab  
literature at college. I ended up  
living in Beirut, working in a  
hotel. It was great.  
(beat)  
I met him in a nightclub there.

26 **INT. BEIRUT. NIGHTCLUB - NIGHT (FLASHBACK)**

26

Fiona, ten to twelve years ago. Major difference: long hair. Laughing, carefree -- oblivious to the problems of the world.

She's with her cigar smoking, champagne popping husband-to-be FAROOK SUKKARIEH: around 40, tall, tanned, thick black hair, not bad looking despite the big mustache, and radiating power and ruthlessness. Having a ball.

(CONTINUED)

26 CONTINUED:

26

They're at a table with friends. Farook is in full swing, entertaining them with some story, Fiona (next to him) and the others hanging on his every word before erupting in laughter. He turns to her, gets the waiter to refill her glass -- attentive. Smiles at her. She's bewitched.

FIONA (O.S.)

I got completely caught up in his aura. He had charm, he had power.

27 EXT. THAMES HOUSE. ROOF - DAY

27

Fiona and Jo.

FIONA

I had no idea about what I was getting myself into.

JO

I'm guessing it wasn't an amicable divorce.

FIONA

I never got that chance.

(beat)

We got married six months after we met. He wanted me to convert to Islam, which I did. I changed my name from Amelia -- my real name -- to "Amal".

(beat)

It means hope.

JO

It's pretty.

Fiona smiles a bittersweet smile.

JO (cont'd)

So why did it all go pear shaped?

FIONA

He wanted kids. A question of manhood.

JO

And you didn't?

FIONA

No, I wanted children. But I couldn't get pregnant -- not with him, anyway. And after a year of trying, he lost patience. I was defective, damaged goods. He moved on.

28 **INT. DAMASCUS. RESTAURANT - NIGHT (FLASHBACK)** 28

A big group getting drunk at a table. Only Fiona's cast aside, watching as Farook toasts and laughs away, fawning attractive local WOMEN to each side --

She looks across the table in silent frustration, finding a sympathetic eye in another woman: Joumana, the woman who recognized Fiona in the department store.

29 **INT. DAMASCUS. FIONA AND FAROOK'S HOME - DAY (FLASHBACK)** 29

By their front door, a suited Farook jabs a stern finger and mouths fierce words to a tearful Fiona before abandoning her and SLAMMING the door --

30 **INT. DAMASCUS. BEDROOM - NIGHT (FLASHBACK)** 30

Farook is all over another WOMAN -- watched from the shadows by a scared Fiona.

31 **EXT. THAMES HOUSE. ROOF - DAY** 31

Jo and Fiona --

FIONA

I thought my life was over. There was no way out. A divorce was out of the question for Farook.

(beat)

And then I met Adam.

JO

Your knight in shining armour.

FIONA

Not exactly.

(beat)

He was shadowing my husband, hoping to turn him. He thought I'd be his way in.

32 **INT. DAMASCUS. BOOKSHOP - DAY (FLASHBACK)** 32

Ten years ago. Fiona, looking frail and drained, drifts through some stalls. A man's eye catches hers: Adam's.

FIONA (O.S.)

He was really sweet.

33 **EXT. DAMASCUS. BOOKSHOP - DAY (FLASHBACK)** 33

Fiona, hiding under a headscarf, darts nervous glances behind her before nipping into the shop --

34 **INT. DAMASCUS. BOOKSHOP - DAY (FLASHBACK)** 34

-- and behind some stalls, where Adam grabs her and they kiss passionately.

FIONA (O.S.)  
We fell in love...

35 **EXT. THAMES HOUSE. ROOF - DAY** 35

Fiona and Jo.

FIONA  
...he gave me a reason to live.  
(beat)  
Until Farook found out.

36 **INT. DAMASCUS. DARK ALLEY - NIGHT (FLASHBACK)** 36

Adam, getting savagely beaten up by THREE SYRIAN HENCHMEN and FAROOK as another of his men holds back Fiona.

Adam collapses, seemingly dead, and Farook turns to Fiona and gives her a massive, open handed slap, sending her down.

They get into a car and drive off.

Fiona crawls over to Adam's inert body, tears streaming down her bloodied face. She turns him over. He looks dead.

FIONA  
I'm sorry. I'm so sorry...

37 **EXT. THAMES HOUSE. ROOF - DAY** 37

Fiona and Jo. Fiona cringes at the memory.

FIONA  
He almost died because of my stupidity. It's a miracle he survived. But he did.  
(beat)  
And he decided to get even.

38 **INT. DAMASCUS. DARK OFFICE - NIGHT (FLASHBACK)** 38

Adam, heavily bandaged and bruised, sits with an MI6 FORGER who's working on some photos. Adam's studying several black and white photos:

CLOSE ON THE PHOTOS: one shows Farook talking to a Syrian man. Others show an Israeli officer in various poses, some with an Israeli flag clearly visible nearby.

The forger finishes his work, hands Adam the picture. Adam checks his work:

38 CONTINUED:

38

CLOSE ON THE PHOTOS: the new one's just like the original of Farook talking to the Syrian, only his face has been replaced with the Israeli's face.

Adam nods his approval.

FIONA (O.S.)  
He framed him.

39 **EXT. THAMES HOUSE. ROOF - DAY**

39

Fiona and Jo.

FIONA  
Made it look like Farook was  
working for the Israelis.

JO  
How did the Syrians take it?

FIONA  
They hanged him.

She looks at her. And walks away.

40 **INT. THAMES HOUSE. THE GRID - DAY**

40

Ruth, at her desk. Studying her screen.

CLOSE ON THE SCREEN: she's working her way through a list of Syrian arrivals, flicking through screen shots of their passports.

Adam peers over her shoulder.

ADAM  
You're checking Syrian arrivals?

RUTH  
They're for Fiona.

ADAM  
She asked for them?

RUTH  
After yesterday's meeting. I  
thought you knew.

ADAM  
She didn't mention it.

Ruth can see Adam's uncomfortable with the situation.

RUTH  
Her cover's solid.

ADAM

She could still be recognized.

RUTH

Farook was hanged. Fiona had nothing to stay for. Even if someone were to recognize her... they've got nothing against her.

ADAM

Unless they put two and two together.

RUTH

In which case they'd be after you, not her. You were the one who framed him. Besides, as far as they're concerned, you did them a favour. He did turn out to be a Mossad agent, didn't he?

ADAM

(a small grin breaks out)  
Yeah.

RUTH

There you go. If anyone should be pissed off at you, it's the Israelis. Your little love prank cost them a valuable asset.

ADAM

I've sure they've got many others.

RUTH

(beat)  
I know this is taking you somewhere you'd rather not go, but... We've got it under control. And this isn't Damascus.

ADAM

(thinking)  
Do me a favour. Take another look at the videos of the opening night party. Make sure we didn't miss anything.

RUTH

What am I looking for?

ADAM

I don't know.



41 **EXT. FARNBOROUGH AIRPORT - DAY**

41

Dusk. The cabin door of a private jet pops open as its engines WHINE down. Two ARABS in white robes, Kuwaiti-style, climb out. One's younger, let's call him KAREEM. The other's more senior: early 50s, clean shaven, sunglasses; slick. He stays back a step as a lone IMMIGRATION OFFICER is there to meet them.

IMMIGRATION OFFICER  
Good evening, gentlemen. Welcome to  
the United Kingdom.

Kareem hands him the three passports. The officer glances at them.

CLOSE ON THE PASSPORTS: they're KUWAITI.

The officer matches the pictures with the faces, not particularly watchful -- these are allies.

IMMIGRATION OFFICER (cont'd)  
How long do you intend to stay in  
the UK?

KAREEM  
One week. Maybe a few days more.

The officer nods, and takes out a small rubber stand from his kit and stamps the first passport.

IMMIGRATION OFFICER  
That shouldn't be a problem.

As the officer stamps them, the OLDER KUWAITI looks beyond him.

HIS POV: Shalhoob's there, waiting for them by the hangar, smoking. Shalhoob discretely nods his recognition.

42 **INT. THAMES HOUSE. THE GRID - NIGHT**

42

It's late. Jo's still at her desk. Pulling up old files on her computer.

ON SCREEN: A newspaper article headlined "SYRIA EXECUTES ISRAELI SPY". It's got a picture of a man dangling lifelessly from a noose at a public hanging (archive photos of this exist). We HIGHLIGHT the name FAROOK SUKKARIEH.

Zaf looks over her shoulder.

ZAF  
What a way to go.

JO

It's romantic, in a weirdly disturbing way.

ZAF

The report I read said that the knot wasn't well positioned and didn't snap his neck. He choked to death. It took over two minutes.

JO

Remind me not to sign up for the Damascus bureau.

(beat)

It must be horrible, to go through life like someone on a witness protection program, and all because she married some Neanderthal.

ZAF

At least she got out of there.

JO

It's hard on her, you know. Going in there. I don't know how she's doing it.

ZAF

Maybe she needs the closure.

(beat)

You want a lift home?

JO

Thanks, but --

(re: files)

I've got some catching up to do. Big date tomorrow.

ZAF

And it's not exactly the kind of homework your flatmate expects from a -- what did you tell her you do?

JO

Media buying surveys.

ZAF

She must be dying with envy.

(beat)

My extra room's still there if you want it.

JO

For the rent, right?

42 CONTINUED: (2)

42

ZAF

There's that. Then there's my obnoxious cousin from Bristol who's moving here and is getting more and more difficult to avoid.

(beat)

I fix a mean Sunday brunch. Ask around.

JO

I'll think about it.

ZAF

Do.

43 **INT. LONDON RESTAURANT. DAY**

43

An elegant place. Fiona, Jo, Barzali and Ali are seated together as a WAITER finishes pouring the wine.

FIONA

I wasn't sure if we should order any wine.

BARZALI

Please, Miss Stratstone. We're not mullahs. And we're not hypocrites like the Saudis either, claiming to be the great defenders of Islam and opening fundamentalist madrassahs for their people while getting drunk the minute they're behind closed doors. In Syria, we live very much like you do here in London -- free to wear what we want and drink what we like. Which is not the way the wind is blowing in the region. Look at our newly liberated neighbours.

(beat, smiles)

We're an endangered species. And without a strong government in Damascus, you could see burkas on the street pretty quickly...

FIONA

We need to remind people about that.

Fiona eyes Ali discretely, watching him as he studies the waiter carefully. The waiter leaves. Fiona raises her glass.

FIONA (cont'd)

To winning over hearts and minds across the British Isles.

43 CONTINUED:

43

Jo raises her glass. Barzali is about to go for his glass -- but Ali reaches for it courteously and takes it instead.

Barzali notices the girls spotting this, and smiles reassuringly as he reaches for the glass that was meant for Ali.

BARZALI

It's just an old habit. Protocol.

FIONA

(a beat, then laughs)

I thought it was a custom I wasn't aware of.

(re: Jo)

I was about to do it with Vanessa's glass.

(smiles)

Cheers.

They CLINK glasses, we ZOOM UP to a tiny camera hole in the wall and SMASH CUT to --

44 **INT. SURVEILLANCE VAN - DAY**

44

-- and a CCTV view of the table on a screen.

Watching are Adam and Colin.

ADAM

(into mike, annoyed)

We've got ourselves a taster.  
Malcolm, you getting this?

45 **INT. LONDON RESTAURANT. KITCHEN - DAY**

45

Malcolm is in the kitchen, listening through his earmike, watching another screen alongside the CHEF and the WAITER.

MALCOLM

They've ordered the same starters and main course as each other. They could be swapping them around all afternoon.

46 **INT. SURVEILLANCE VAN - DAY**

46

Adam, reacting --

ADAM

Go to plan B.

JUMP CUT TO:

47 **INT. LONDON RESTAURANT - DAY** 47

Later now. The WAITER finishes serving the main courses. Barzali and Ali have identical dishes of lamb.

FIONA  
Make sure you leave plenty of room  
for their puddings. They're to die  
for.

Fiona watches, waiting to see if they switch plates -- but Ali doesn't go for it, keeping his own.

FIONA (CONT'D)  
Bon appetit.

48 **INT. SURVEILLANCE VAN - DAY** 48

Adam, watching the screen.

ADAM  
Okay. Let's wait for them to dig  
in.

ON SCREEN -- they pick up their forks and take their first bites. Barzali included.

ADAM (CONT'D)  
Go. Now.

49 **INT. LONDON RESTAURANT - DAY** 49

The waiter arrives at the table, a sauce boat on a tray.

FIONA  
Ah, the mint sauce.  
(to Ali)  
You must try some.

Ali glances at the waiter -- and as he does, Barzali looks at Fiona who gives him the most discrete of nods. Ali nods to the waiter to go ahead.

The waiter serves Ali some sauce, then moves over to Barzali. Barzali nods too. The waiter leans over --

CLOSE ON THE SAUCE BOAT: as he stirs the sauce, he uses the spoon to SQUEEZE OPEN a small sack hidden inside the boat, releasing a liquid into the sauce.

He serves Barzali. Smiles, and retreats.

Fiona watches, waiting --

50 **INT. SURVEILLANCE VAN - DAY** 50

-- as does Adam --

50 CONTINUED:

50

ADAM

Let's see him switch plates now.

ON SCREEN: Barzali doesn't really give Ali an option. He just digs in.

ADAM (cont'd)

YES!

(into mike)

Okay, everybody. We are go, I repeat, we are go.

51 **INT. LONDON RESTAURANT - DAY**

51

The end of the meal now. They're all savouring their coffees.

BARZALI

...and I thought, well, since I wasn't going to...

Barzali loses his train of thought. He looks ill and seems dazed and sweaty. He loosens his tie.

BARZALI (cont'd)

I'm sorry, I don't know what...

Ali looks at him. He looks terrible.

FIONA

Are you alright?

Just then, Barzali SEIZES UP, grabbing his stomach in pain, and falls off his chair. Ali jumps out of his chair as Fiona and Jo get up to help --

JO

Oh my God. What's wrong with him?

Ali's all over him already, checking his breathing, loosening his collar -- but Barzali's shaking, bile oozing out of his mouth before passing out --

FIONA

Someone call an ambulance.

Jo pulls out her mobile --

ALI

No, it's okay, I'll call the embassy's doctor.

FIONA

Look at him. He needs help NOW.

Ali looks from Fiona to Barzali, not sure what to do --

52 **EXT. LONDON RESTAURANT - DAY** 52

Fiona and Jo watch from the sidewalk as Barzali is wheeled into an ambulance.

Ali tries to climb into the ambulance. The PARAMEDIC shakes his head, moving to block him --

PARAMEDIC  
I'm sorry, you can't --

But Ali just shoves past him, climbing into the hold.

ALI  
I have diplomatic status. Don't  
tell me what I can or can't do.

The doors are shut and the ambulance TEARS off --

Fiona and Jo watch it go, then hail a taxi and climb in, unperturbed at being watched by --

53 **INT. SYRIAN SURVEILLANCE CAR - DAY** 53

The Kuwaiti underling from the jet, Kareem -- but not in his white robe anymore -- sits next to an Arab DRIVER. He motions for him to go.

They pull out following the taxi, right past --

54 **INT. ZAF'S MI5 CAR - DAY** 54

Zaf and another AGENT watch as the Arabs follow Fiona's taxi.

Zaf uses a camera with a long lens to take shots of them.

ZAF  
Barzali's babysitters are on the  
move.

They pull out to follow it.

55 **INT. SURVEILLANCE VAN - DAY** 55

Adam letting Malcolm into the van --

ADAM  
(into mike)  
Fiona, show the boys where you  
work. I'll call you there.  
(to Colin)  
Let's go.

56 **INT. HOSPITAL. PRIVATE ROOM - DAY** 56

Barzali is being fussed over by a DOCTOR and two NURSES.

56 CONTINUED:

56

NURSE

Temperature's one hundred and  
three. Blood pressure's one sixty  
over one ten.

Ali watches like a hawk -- but getting in the way. He reaches  
for his mobile --

NURSE (cont'd)

You can't use that in here.

ALI

I --

NURSE

Outside. NOW.

Ali looks at her. Sees it's serious. And steps out.

CAUGHT on CCTV as we SMASH CUT to --

57 **INT. SURVEILLANCE VAN - DAY**

57

Adam, Colin, and Malcolm. Watching Ali leave the ward.

COLIN

He's phoning home.

ADAM

Keep me posted.

58 **INT. HOSPITAL. PRIVATE ROOM - DAY**

58

Dusk. Barzali's in bed. He's out, asleep, an IV drips going  
in.

Ali stands with ADAM -- who's in doctor garb.

ADAM

It looks like viral gastritis. I  
don't think it's anything to worry  
about at this point. Was he on a  
plane recently?

ALI

We came from Damascus a few days  
ago.

ADAM

It's not unusual to catch something  
like that on a flight. I've got him  
on an intravenous saline solution  
for the next six hours. We'll keep  
him in overnight to make sure we've  
cleared it.

(beat)

(more)

(CONTINUED)



58 CONTINUED:

58

ADAM (cont'd)  
 You don't need to stick around.  
 We'll take good care of him.

ALI  
 I'll wait here.

ADAM  
 Suit yourself.

59 **EXT. STREET OUTSIDE FIONA'S PR OFFICES - DAY**

59

Early evening. Fiona emerges from her office block and stands by the curb, looking for a taxi. Watched by --

ACROSS THE STREET, a few cars down: Kareem and the driver, watching.

THEIR POV: Fiona, standing there. Waiting for a cab.

They start their engine.

**ON THE CURB**

Fiona waits.

CLOSE ON HER EAR -- and a tiny earplug, through which we hear:

ZAF (O.S.)  
 Our taxi's coming in from your left.

Fiona turns to face that way, and the lit taxi appears.

She flags it down. It pulls over, she climbs in. It drives off.

WATCHED by the Arabs.

As it drives off, the tailing car moves to pull out from its spot --

60 **INT. ZAF'S MI5 CAR - DAY**

60

Zaf, parked nearby, watching them.

ZAF  
 Adam. They're pulling out. They're going after her.

61 **EXT. SURVEILLANCE VAN - DAY**

61

Adam, getting back into the Obbo Van.

ADAM  
 I think they've seen enough. You know what to do.

62 **EXT. FIONA'S PR OFFICES - DAY**

62

The Arab car is pulling out of its parking spot when ANOTHER CAR rushes past, swerving to avoid it at the last minute while HONKING its horn. There's a small contact -- bumpers or side mirrors swiped. It's Zaf.

Zaf's car stops, effectively blocking the Arab's way. He climbs out of his car, infuriated.

ZAF

Oy! What's wrong with you?

The Arab driver gets out, shouting back in Arabic, gesticulating angrily, as does Kareem --

KAREEM

YALLA!

-- who looks at the taxi which disappears around the corner.

Zaf milks it a big longer --

ZAF

You bloody idiot. I just had it resprayed last week.

63 **INT. TRAVELLING IN TAXI - DAY**

63

Fiona, listening to Zaf's ranting through her earpiece.

ZAF (O.S.)

You're going to pay for that, mate.  
I'll calling the cops.

Only she doesn't smile. She looks at her hands, clasping the small keyfob gun that Malcolm gave her.

She's shaking.

64 **INT. THAMES HOUSE. COMPUTER ROOM - NIGHT**

64

Ruth is at her desk, studying the video footage of the party.

ON SCREEN: it's the roaming POV of the surveillance cameras on Zaf, Jo and others.

She stretches out, knotty after several hours of this. Takes a sip of her coffee. And resumes.

65 **INT. SAFEHOUSE, SITTING ROOM - NIGHT**

65

Fiona, screening the passport captures of Syrians going through immigration on her laptop (or PDA).

She studies each one carefully before clicking to the next.

65 CONTINUED: 65

On the table next to her is the gun.

66 **INT. THAMES HOUSE. THE GRID - NIGHT** 66

Ruth, still working her way through the videos. Tired.

She spots something and sits up:

ON SCREEN: a camera angle crossing in front of Jo, only as it does, the camera turns to capture Jo for a beat. A moment of recognition between two agents on an assignment.

Only Ruth's seen something else. She looks closer.

ON SCREEN: To Jo's side is SHALHOOB. From the angle, we can tell that he's looking at Fiona, who's off to one side of the screen.

He then picks up his mobile and calls, his eyes still on Fiona (this is the scene we saw him do in the Teaser, but from another angle). But before he can speak, the camera moves off frustratingly and roams again.

Ruth freezes the image and rewinds it, intrigued.

67 **INT. HOSPITAL. HALLWAY - NIGHT** 67

Ali sits on the uncomfortable waiting chairs outside Barzali's room, tired, bored. There's a scattering of boring, out of date magazines, and a coin operated coffee machine. It's all captured on CCTV by --

68 **INT. SURVEILLANCE VAN - NIGHT** 68

Adam, Colin and Malcolm, watching him ON SCREEN.

COLIN

Maybe we should pipe in some  
Richard Clayderman tapes.

ADAM

Let's nudge him.

MALCOLM

(into mike)  
Rob. You're on.

They watch as --

69 **INT. HOSPITAL. HALLWAY - NIGHT** 69

An OLD MAN (Rob) in dressing gown and slippers, wheeling an IV drip, walks over and sits next to Ali.

He doesn't look at him. He just starts to COUGH. A really disgusting, wheezing, contagious sounding cough.

69 CONTINUED: 69

Ali, annoyed, gets up and walks away --

70 **INT. SURVEILLANCE VAN - NIGHT** 70

Adam, Colin, Malcolm -- watching it on screen.

COLIN

Nice.

MALCOLM

Let's hope Barzali doesn't really catch something in there.

COLIN

I wouldn't bet on it.

They see Ali take a few steps, leaning against the wall.

ADAM

Cue Jenny.

They watch as the NURSE from earlier (Jenny), appears, smiles at him as she passes and stops at the coffee machine.

71 **INT. HOSPITAL. HALLWAY - NIGHT** 71

The nurse acknowledges him as she pops some coins in and selects her coffee.

Ali just half smiles.

She pulls out her coffee from the tray and takes a sip. He looks at her -- wanting one.

She smiles and walks off.

72 **INT. SURVEILLANCE VAN - NIGHT** 72

Adam, Colin and Malcolm -- watching.

COLIN

Go on. You know you want to.

MALCOLM

I wouldn't mind one right now.

COLIN

Not a "special"?

MALCOLM

Absolutely.

ADAM

He's going for it.

ON SCREEN: Ali goes to the machine, reads his options, fishes some coins out, pops one in and selects his coffee.

(CONTINUED)

72 CONTINUED:

72

ADAM (cont'd)  
Malcolm.

Malcolm hits some controls on a REMOTE CONTROL unit.

73 **INT. HOSPITAL. HALLWAY - NIGHT**

73

CLOSE UP: COFFEE DISPENSER CAVITY: the cup plops down.

ZOOM INTO THE MACHINE: A smaller nozzle -- tucked in behind the one that spews out the normal coffee -- comes alive, squirting a clear liquid into the cup as it fills with coffee.

ALI

Takes out the coffee, heads back to a seat as the coughing man moves away, and sits down. He warms his hands on the cup before taking a sip, then another.

74 **INT. SURVEILLANCE VAN - NIGHT**

74

Adam, Malcolm, Colin -- elated.

ADAM  
How much time do we have?

MALCOLM  
It should kick in in about five minutes, then you've got at least half an hour.

ADAM  
Good job.

75 **INT. HOSPITAL. HALLWAY - NIGHT**

75

Adam, in hospital garb, reaches Ali, who's sound asleep on the chair. He leans down, and checks him. He's out. He replaces Ali's cup with a discarded one, chucks Ali's in the bin instead, and continues, talking into his lapel mike.

ADAM  
Let me know if he wakes up.

76 **INT. SURVEILLANCE VAN - NIGHT**

76

Malcolm and Colin --

MALCOLM  
Roger that.

77 **INT. HOSPITAL, PRIVATE ROOM - NIGHT**

77

Adam and Barzali.

BARZALI

What did you do to me?

ADAM

A little magic potion we came up with. It simulates gastric infection. You won't know you had it by morning.

BARZALI

They'll run checks on me when I get back, you know.

ADAM

And they'll find minute traces of the virus, which is what they would find if you'd really caught it.

(beat)

You wanted to talk. We don't have much time.

Barzali takes a beat. He's not in great shape, and this is a huge, dangerous step for him. He summons up his courage.

BARZALI

We don't want to turn into another Iraq.

ADAM

It's easily taken care of. Stop backing the insurgents in Iraq, get out of Lebanon and hold some real elections for a change.

BARZALI

You joke, but the people in the streets are talking about the elections in Iraq. They're wondering why they don't have the same rights.

(beat)

The parallels between us and Iraq are frightening, but it doesn't seem to bother the Ba'athist hardliners running the country. They're so stuck in their ways... they're going to drag us into a terrible situation. And I'm not the only one who feels that way. But no one dares to speak.

ADAM

What do you want from us?

BARZALI

You don't want another Islamist state in the Middle East any more than we do. But unless we move quickly, that's what we're going to end up with. The people on the street want change, but the mullahs seem to be the only ones able to do it. Unless you help us.

(beat)

I want you to help me put a new government in place. A real government, not a Soviet era dictatorship. A government for the people, but one that can keep the mullahs at bay and be more open to the ideas of your new "world order".

ADAM

How?

BARZALI

By eliminating the head of the intelligence service. People are terrified of him, unless he's out of the picture nothing will change.

ADAM

You want us to help you kill General Abu-Shawki?

BARZALI

No. I want to help you do it for us.

78 **INT. HOSPITAL. HALLWAY - NIGHT**

78

Ali stirs, wakes up, heavy headed. He sits up, looks around, gets his bearings. He checks his watch. Surprised.

He gets up, and heads towards Barzali's room.

79 **INT. HOSPITAL, PRIVATE ROOM - NIGHT**

79

Ali swings the door open --

Adam's gone. Barzali's sounds asleep. Ali looks around. Nothing suspicious.

80 **INT. THAMES HOUSE. HARRY'S OFFICE - NIGHT**

80

Adam's just filled Harry in on Barzali's offer. Ruth is with them.

HARRY

He wants us to help him overthrow the Syrian government? Is that all?

ADAM

The Sunni majority's fed up with being ruled by the Alawites. They just need someone to lead the challenge.

HARRY

He didn't look like someone with a deathwish.

ADAM

He's taking a huge risk just talking about it.

HARRY

It's a non-starter. It would be virtually impossible for him to even begin to get something like this off the ground without them finding out.

(beat)

But the man has ambition, I'll give him that much.

(beat)

Why us?

ADAM

You know what it's like out there. He can't possibly do it.

RUTH

(to Adam)

You know this General? Abu-Shawki?

ADAM

He and Fiona's ex used to go hunting together.

RUTH

I'm guessing he's not exactly an officer or a gentleman.

ADAM

Put it this way. If the CIA ever brings out one of those packs of cards for Syria, he'll be one of the aces.

A beat. Harry mulls it over.

HARRY

How did you leave it with him?



80 CONTINUED: (2)

80

ADAM

We'll be discharging him in the morning. I said I'd be in touch.

81 **EXT. EMBANKMENT - DAY**

81

Very early. Juliet and Harry. A private conversation.

HARRY

We're talking about sanctioning the assassination of a foreign government official.

JULIET

It's hardly a legitimate government. Besides, you've seen his file. The man's psychotic. And that's just the stuff we know about.

HARRY

It's a slippery slope...

JULIET

I don't like it any more than you do, Harry. But if doing this helps turn them into a democracy without having to go through a mess like Iraq...

HARRY

We're more likely to just end up with another dictator. It's been their M.O. for fifty years.

JULIET

If that happens, he'd be a dictator we have a hold on. The odds are he'll be discovered and quartered within the week, but on the off chance he manages to stay alive...

HARRY

How does six feel about it?

JULIET

They'll do it if we ask them to.

HARRY

And we're going to ask them to.

JULIET

Not in so many words.

HARRY

I see. The beast of deniability rears its ugly head yet again.

(CONTINUED)

JULIET

And you used to be such a charmer.  
 (beat)  
 We're all hiding under the same  
 cloak, Harry.

HARRY

So we're going ahead with it.

JULIET

Subject to clearing it upstairs,  
 yes. But with a small caveat.  
 (beat)  
 We need him to do something for us.  
 As a gesture of good will.

HARRY

And a bit of leverage -- just in  
 case.

She looks at him. They're on the same wavelength on this.

82 **INT. HOSPITAL. PRIVATE ROOM - DAY**

82

Early morning. Adam's checking on Barzali, who's dressed and  
 sitting on his bed. Ali watches.

ADAM

I'll just take one last blood  
 pressure reading and you're free to  
 go.

As he straps on the armband, the NURSE (JENNY) comes in with  
 a clipboard.

JENNY

How will you be settling the bill?

Ali looks at Barzali. Barzali nods for him to take care of  
 it.

JENNY (cont'd)

This way.

She leads him out --

ADAM

We can do business, but we need  
 something from you first. To  
 convince everyone you can deliver.

BARZALI

What is it?

ADAM

(keeping an eye out for Ali)  
Iraqi insurgents are going back and forth across your border like it wasn't even there, bringing back money and weapons which they're using to kill British troops.

(beat)

We need crossing points, smuggling routes, timings. Specifics to help us shut them down. You've got a meeting planned with Emma. Give her the information and we can do business.

As Ali steps back in. Adam removes the blood pressure wrap, smiles.

ADAM (cont'd)

Take it easy for a few days. And drink lots of water.

83 **INT. THAMES HOUSE. COMPUTER ROOM - DAY**

83

Ruth sits with Colin, watching the footage from the opening night that she was looking at earlier.

RUTH

You see that? Right there.

She pauses it.

ON SCREEN: The image freezes on Shalhoob, making his call.

RUTH (cont'd)

I can't make out what he's saying, too much noise around. And then the camera moves away anyway.

(beat)

But then he's not far from Jo. And she was wired.

COLIN

Her mike might have picked up something.

RUTH

Exactly. At least we'd have audio.

COLIN

I'll try and isolate it.

84 **EXT. HOTEL - DAY**

84

Dusk. An old world hotel somewhere in Mayfair. Barzali walks in, past the porter --

85 **INT. LIVING ROOM, BARZALI'S HOTEL SUITE - DAY**

85

Barzali walks into his suite -- and stops in his tracks. Waiting for him is the OLDER KUWAITI from the plane. Shalhoob is also there.

BARZALI  
(nervous surprise, subtitles)  
No one told me you were --

Before Barzali can even finish his sentence, Kareem appears from behind the door, lifts up a metal rod the length of a baseball bat and swings it full strength against the back of Barzali's legs.

Barzali goes down, in massive pain. He clutches his legs in agony as the Kuwaiti moves in, looming over him.

BARZALI (cont'd)  
(subtitles)  
What are you doing? My leg --

But the Kuwaiti is unmoved. He calmly gestures for the rod from Kareem, who hands it to him.

He swings it over his head, and brings it down on Barzali berating him angrily in Arabic --

Barzali cowers but can't deflect the massive blow and SCREAMS in pain --

86 **INT. THAMES HOUSE. THE GRID - DAY**

86

Afternoon. Fiona, fidgety, finds Ruth --

FIONA  
Any updates from immigration?

RUTH  
Not since this morning's lot.  
(sees her nervousness)  
Are you okay?

Before Fiona can answer, her phone RINGS. She looks at it, nods at Ruth like "it's him".

FIONA  
Emma Stratstone.  
(beat, smiles, into phone)  
Mr Barzali.

87 **INT. THAMES HOUSE. COMPUTER ROOM - DAY**

87

Colin sits before his computers, earphones on, working on isolating the audio from the opening night.

87 CONTINUED:

87

He's like a DJ, fiddling with his onscreen control panel while trying to pluck out Shalhoob's CONVERSATION from a cacophony of different CONVERSATIONS going on in the busy room.

He's getting there -- but it's still very garbled.

88 **INT. THAMES HOUSE. HARRY'S OFFICE - DAY**

88

Dusk. Fiona, Harry, Adam.

FIONA

The presentation is confirmed for tomorrow afternoon at Barzali's hotel. He's booked a meeting room there.

HARRY

The boffins in research came up with these proposals for your pitch. They're scarily effective.

ADAM

(to Fiona)

He'll be able to justify the time spent with you without a hitch.

(beat)

We'll have a team outside the hotel. Any sign that he's been rumbled, you get out of there.

FIONA

I'll be fine.

He looks at her. It's almost as if she's trying to convince herself.

89 **INT. SAFEHOUSE. BEDROOM - NIGHT**

89

It's late. Fiona's in bed, but she's awake, unable to sleep. Staring at the ceiling.

Her mobile BEEPS, lighting up in the darkness. She takes it.

CLOSE ON THE PHONE'S SCREEN: It's Adam.

She answers.

FIONA

What's wrong?

ADAM (O.S.)

Open the door and find out.

She does a double take, climbs out of bed, grabs the gun and--

90 **INT. SAFEHOUSE, SITTING ROOM - NIGHT**

90

She opens the door, slightly panicked. Adam's standing there.

FIONA  
What are you doing here?

ADAM  
Conjugal visit. I miss my wife.

FIONA  
You can't stay.

ADAM  
No one saw me --

FIONA  
(interrupting, dead serious)  
You have to leave. Now.

She tries to lead him back out -- and he SEES the gun in her hand.

ADAM  
What are you doing with that?

FIONA  
You have to go. The whole point of my being here is so you don't get spotted, remember?

ADAM  
We've got this place covered. And we made sure you weren't followed here.

FIONA  
If I'm here, it means there's a risk.

ADAM  
You're the one who insisted on staying here. I mean, come on, what's going on here? You've got Ruth feeding you immigration records, you're requisitioning weapons without telling me --

FIONA  
(interrupting)  
I'm worried about you, not me, alright?

ADAM  
Me?

90 CONTINUED:

90

FIONA

They almost killed you once because of me. I can't let it happen again. Now leave. Go.

A beat. Adam looks at her, frustrated.

ADAM

This ends tomorrow. You get the information from him, and you're done.

FIONA

Fine. Would you please get the hell out of here now.

He pushes him out and shuts the door. She stands against the door, heart racing.

OFF ADAM -- he doesn't like this.

91 **EXT. BARZALI'S HOTEL - DAY**

91

Late afternoon. Fiona's holding a leather briefcase for her presentation. As she and Jo head towards the porter, she flicks a discrete glance at --

FIONA'S POV: TWO MI5 AGENTS discretely parked around the corder.

ON FIONA -- she's on edge, uncomfortable. Sensing it.

92 **INT. BARZALI'S HOTEL. LOBBY - DAY**

92

Fiona turns to Jo, urgently --

FIONA

Go to the magazine stall, somewhere out of sight. Wait five minutes and call me. If I don't pick up the phone, red flash Adam.

JO

What are you talki--

FIONA

(interrupting)  
I need you to do this.

JO

I can't let you go in there alone. No way. That's not the plan.

FIONA

Please, Jo. I know what I'm doing. You've got to trust me on this.

(CONTINUED)

JO

But --

FIONA

(interrupting)

They know who I am. They recognized me at the party.

JO

At the party? But --

FIONA

(interrupting)

I wanted them to know it was me. Look, I can't explain it right now. Just go. If something goes wrong in there, I'd rather have you out here calling in the cavalry.

She nudges her away -- Jo edges away, reluctantly, worried now as Fiona sees ALI coming towards her from the lobby. Her hand dives into her handbag and pulls out her KEYS with the gun FOB as he reaches her. She smiles.

ALI

You're alone?

FIONA

Vanessa had to take care of something urgent at the office. No big deal.

ALI

(thinks about it for a beat)

This way.

93 **INT. THAMES HOUSE. COMPUTER ROOM - DAY**

93

Colin plays the cleaned conversation for Ruth who listens intently. We HEAR Shalhoob's DISTORTED Arabic words --

COLIN

It's the best I could do.

-- but Ruth's concentrating. She translates:

RUTH

"Guess who I'm looking at right now".

A beat. There's a pause while the other side of the conversation talks. Then we hear Shalhoob's answer, and Ruth's face freezes.

COLIN

What?



93 CONTINUED:

93

RUTH

It's a colloquialism. "The lost lamb".

(beat)

It's used when someone goes missing.

94 **INT. BARZALI'S HOTEL. MEETING ROOM - DAY**

94

Ali swings the door open and beckons Fiona in. She steps into the room. Barzali's in a chair.

FIONA

Mr Barzali --

And SEES it:

BARZALI's lying on the ground, dead. His face is bruised horribly, his throat's slit.

She turns -- Kareem and Ali are rushing her --

She raises the gunfob but Ali hits her arm, knocking it out of her hand as she YELLS in pain --

They're quickly on her, grabbing her, PINNING her down --

95 **INT. BARZALI'S HOTEL. LOBBY SHOP - DAY**

95

Jo, waiting, nervous, desperate to do something --

96 **INT. THAMES HOUSE. THE GRID - DAY**

96

Ruth, with Adam and Harry -- urgent:

RUTH

He recognized her and called someone about it. I'm sure of it.

Adam's already speed-dialing his cellphone --

97 **INT. BARZALI'S HOTEL. GARAGE - DAY**

97

Fiona's led by Ali and Kareem to a waiting car. He looks around and pops the boot open when her cellphone RINGS.

Ali fishes it out, drops it to the ground and STOMPS on it, shattering it to bits.

98 **INT. THAMES HOUSE. THE GRID - DAY**

98

Adam calling, Harry, Ruth -- Colin and Zaf converge too --

ADAM

She's not picking up.

(beat)

Something's wrong.

(CONTINUED)

98 CONTINUED:

98

ZAF  
(reaching for his phone)  
I'm calling Jo.

ADAM  
Red flash the team outside the  
hotel.  
(to Ruth)  
You're absolutely sure he said  
that?

RUTH  
Definitely. He recognized her.

ADAM  
Who is he?

RUTH  
Basheer Shalhoob.

Adam sees there's more, but she's hesitating.

ADAM  
WHAT?

RUTH  
He's related to Fiona's ex-husband.

ADAM  
Related to him? How?

RUTH  
He's Farook's cousin.

OFF Adam -- stunned --

99 **EXT. BARZALI'S HOTEL - DAY**

99

The MI5 team RUSH into the hotel as --

The Syrians' car slips out of the hotel's underground  
carpark, away from the MI5 WATCHERS --

100 **INT. THAMES HOUSE. THE GRID - DAY**

100

Back to scene --

ADAM  
Was Shalhoob's name on the guest  
list?

RUTH  
Yes. He's part of the group that  
flew over for the opening.  
(beat)  
Fiona saw that list, Adam. She knew  
he'd be there.

(CONTINUED)

ADAM

She wanted to be recognized. She wanted them to know where to find her --

(mind all over the place)

Can you find out who he was calling?

COLIN

GCHQ's running a backtrace.

MALCOLM

She's wearing a tracker.

ADAM

WHAT?

MALCOLM

She asked for it. I thought you knew --

ADAM

Run it and keep me posted --  
(to Zaf, rushing out)  
Let's go.

101 **INT. BARZALI'S HOTEL. MEETING ROOM - DAY** 101

JO and the AGENTS burst into the room to find Barzali's dead body.

102 **INT. CAR BOOT - DAY** 102

Fiona, tied and mouth taped, eyes darting around, bouncing around as the car drives on.

103 **INT. THAMES HOUSE. THE GRID - DAY** 103

Ruth, watching Fiona's BLINKING tracker trace ON SCREEN.

RUTH

She's heading West.

Harry picks up a phone --

HARRY

Get me armed response.

104 **INT. ADAM'S MI5 CAR - DAY** 104

Adam drives, Zaf with him --

RUTH (O.S.)

They're on the Uxbridge Road.  
Heading West.

104 CONTINUED:

104

ZAF  
What was she thinking?

ADAM  
(pissed off about it)  
I don't know.

105 **INT. CAR BOOT - DAY** 105

FIONA, bundled up -- and we FLASHBACK to:

106 **INT. LONDON DEPARTMENT STORE - DAY** 106

Fiona, with Joumana, at the store's cafe. Joumana's having a very hard talking to her, Fiona's all ears --

JOUMANA  
They came for us. After you left.  
Me, Leena... They knew we were  
friends. They wanted to know where  
you were. But we didn't know. We  
didn't know...

FIONA  
What did they do to you?

Joumana looks at her. She can't bring herself to say it, but it's obviously horrible. She shakes her head, sobbing.

FIONA (cont'd)  
What about Leena...?

Joumana shakes her head. It's not good.

JOUMANA  
She couldn't live with the shame.  
(beat)  
She jumped off her balcony. Killed  
herself.

FIONA  
Who was it, Joumana? Who wanted to  
find me?

JOUMANA  
Who else?

OFF FIONA: a shocking realization hits her --

And SMASHCUT back to:

107 **INT. THAMES HOUSE. THE GRID - DAY** 107

Frantic, chaos, AGENTS scurrying in the background as --

107 CONTINUED:

107

HARRY

(into speakerphone, to Adam)  
Adam, they just found Barzali's  
body at the hotel. No sign of  
Fiona.

RUTH

She's just turned off Wormholt  
Road.

(beat)

She's slowing down. She's stopped.

108 **EXT. GARAGE - DAY**

108

The car comes to a SCREECHING stop in a run down garage.  
Kareem and Ali rush out, pop the boot open, and lift Fiona  
out. They untie her and untape her mouth. She cringes with  
pain. One of them throws a pair of sweats and some trainers  
at her feet.

ALI

Change into these. Now.

She just stands there, defiant. He reaches for his gun and  
chambers a round, holds it up to her face.

ALI (cont'd)

You can do it yourself. Or we can  
do it for you.

She knows she doesn't have a choice. She starts to take off  
her shirt.

ALI (cont'd)

Everything.

109 **EXT. LONDON STREET - DAY**

109

Adam's car streaks past --

110 **INT. ADAM'S MI5 CAR - DAY**

110

Adam, driving like a maniac, Zaf hanging on.

RUTH (O.S.)

We've got armed response teams  
converging on them. ETA two  
minutes.

ADAM

(shouting into mike)  
Make sure they know she's with us.

111 **EXT. GARAGE - DAY**

111

Fiona's pulling on the trainers she's been given. Not exactly  
rushing.

(CONTINUED)

111 CONTINUED: 111

ALI  
Faster.

She does it, and straightens up. She arranges her hair --

CLOSE ON HER NECK: her fingers feel for the tracker -- only its tape has peeled off. It's barely hanging from one end.

Fiona controls her panic.

112 **INT. ADAM'S MI5 CAR - DAY** 112

Still zooming across the city --

ADAM  
Talk to me, Ruth.

113 **INT. THAMES HOUSE. THE GRID - DAY** 113

Back to scene --

RUTH  
She's still there. You're five blocks away.

114 **INT. GARAGE - DAY** 114

Ali moves over to the other car and pops its boot. Fiona's hand is still on the back of her neck.

ALI  
Get in.

CLOSE ON HER NECK: her fingers desperately grope for it, trying to pick it off and get rid of the tape without getting noticed, but it's stuck -- she can't do it.

She heads for the new car -- cautiously, towards the open door. Trying to keep them in her eyeline, but they're spread out and it's impossible to keep the back of her head away from both of them -- but manages it.

ALI (cont'd)  
Quickly.

She starts climbing into the boot -- it's an awkward manoeuvre. Heart pounding, she does it --

She's about to bend down when Ali spots something --

ALI (cont'd)  
STOP.

115 **INT. ADAM'S MI5 CAR - DAY** 115

Almost there --

115 CONTINUED: 115

RUTH (O.S.)  
You're coming right up to it on  
your left. One hundred yards.  
Fifty.

116 **EXT. GARAGE - DAY** 116

Adam's car charges in, stops by the first car, TWO POLICE  
CARS close behind. They all bolt out, the cops with guns  
raised --

Only there's no one there.

Adam and Zaf fan out, check out the abandoned car, looking  
around.

ADAM  
They're gone.

Zaf finds Fiona's clothes, thrown in a corner.

ZAF  
Adam.

But Adam's spotted something himself. He kneels down to pick  
it up.

CLOSE ON HIS HAND: the discarded tape and the tracker.

He looks up. This is not good.

117 **EXT. LONDON STREET - NIGHT** 117

The Arabs' new car glides along, unnoticed and unchallenged.

118 **EXT. GARAGE - NIGHT** 118

Adam, mind racing, on the phone, Zaf watching.

ADAM  
Ruth, find me Shalhoob.

119 **INT. THAMES HOUSE. THE GRID - NIGHT** 119

Ruth starts working her screen immediately, looking for the  
information --

RUTH  
Let me see if --

Harry LEANS IN and takes over --

HARRY  
Adam, no. This is a serious  
diplomatic breach and there are  
protocols to be followed.

**INTERCUT GARAGE/GRID**

ADAM  
(livid)  
Screw the protocols. They've got  
Fiona.

HARRY  
We're initiating an all ports alert  
--

ADAM  
(interrupting)  
They don't need to leave the  
country to harm her, they can do it  
anywhere. You know what they're  
capable of, Harry. COME ON!

Ruth looks at Harry, clearly gagging to tell Adam. Harry  
thinks for a nano-beat, and nods.

RUTH  
(picks up headset)  
He's booked on a flight out of  
Heathrow in three hours. We think  
he's still at the embassy.

**ON ADAM**

ADAM  
(to Zaf)  
Let's go --

Adam jumps into the car --

120 **EXT. M3 HEADING SOUTH - NIGHT** 120

Night falls as the Arabs' car drives along anonymously --

121 **EXT. SYRIAN EMBASSY - NIGHT** 121

Adam's car arrives just as Shalhoob, in an embassy car, is  
leaving the gate --

122 **INT. ADAM'S MI5 CAR - NIGHT** 122

Adam and Zaf see it --

ZAF  
That's him --

123 **EXT. SYRIAN EMBASSY - NIGHT** 123

Adam pulls over in front of the car, blocking him --

Adam leaps out of the car and pulls Shalhoob out of the car  
as Zaf intercepts the driver --



123 CONTINUED:

123

SHALHOOB

Hey -- HEY!!!

Adam punches Shalhoob to the ground, grabs him and KICKS DOWN on his knee, SHATTERING IT backwards. Shalhoob YELLS --

ADAM

Where is she? WHERE'S MY WIFE?

124 **INT. THAMES HOUSE. THE GRID - NIGHT**

124

Colin rushes over to Ruth and Harry with news --

COLIN

GCHQ's got Shalhoob's conversation on tape. He called someone in Damascus.

HARRY

Do we know who he was talking to?

COLIN

No. They're running the voice through the database. But I just ran a trace on the number. Whoever he called is here. In the UK.

HARRY

Where?

COLIN

The phone sends out positioning signals every ten minutes. The last one I got was in Wandsworth.

HARRY

When's the next lock?

COLIN

(checks his watch)  
Just over six minutes.

125 **EXT. SYRIAN EMBASSY - NIGHT**

125

Zaf HEARS some POLICE CAR SIRENS approaching.

ZAF

Adam...?

Adam grabs Shalhoob and takes him in a hold --

ADAM

I'll snap your neck right here, so help me. Where is she?

Shalhoob looks at him, defiant --

125 CONTINUED:

125

SHALHOOB

You're too late.

Adam's oblivious -- he SNAPS Shalhoob's shoulder backwards -- the man SCREAMS out in huge pain as Adam pulls it again --

ADAM

WHERE IS SHE?

SHALHOOB

Farnborough.

A POLICE CAR appears and pulls over, two OFFICERS rushing over to the scene of two men assaulting a diplomat --

ZAF looks at them, back at Adam --

ZAF

Go. I'll hold them back.

Adam nods, darts into the car as Zaf heads towards the cops.

126 **INT. ADAM'S MI5 CAR - NIGHT**

126

Adam hits the ignition, on the phone with Harry --

ADAM

They're flying her out of Farnborough. I'm on my way there. Get the airport locked down --

127 **INT. THAMES HOUSE. THE GRID - NIGHT**

127

HARRY

(to Ruth, urgent)  
Get me the airport's tower.

128 **EXT. STREET OUTSIDE SYRIAN EMBASSY - NIGHT**

128

In the background, Zaf arguing with cops while Shalhoob, bloodied, is on his phone.

SHALHOOB

(Arabic, in subtitles)  
They're married. He's her husband.  
He was just here.  
(beat, scared/ashamed)  
I had to tell him where you are.

129 **INT. JET CABIN - NIGHT**

129

The Arab boss with the Kuwaiti passport, climbing into the plane, phone to his ear, getting the bad news. He CLICKS off, mind racing. Calls to the PILOT --

ARAB FROM PLANE

Get us ready for take-off.

130 **EXT. FARNBOROUGH AIRPORT - NIGHT** 130

The car drives past a sign for "FARNBOROUGH AIRPORT" --

131 **INT. THAMES HOUSE. THE GRID - NIGHT** 131

Harry's screaming into the phone --

HARRY

I want all flights locked down  
right now. Nothing moves, you  
understand?

Colin's on the phone, turns to Harry and Ruth urgently --

COLIN

They've got a match on the voice.

And from the look on his face, it's obviously not good news.

132 **EXT. FARNBOROUGH AIRPORT - NIGHT** 132

The car drives up to the waiting jet, its engines SCREAMING --

133 **EXT. ADAM'S MI5 CAR - NIGHT** 133

Adam, driving like a maniac, SIREN wailing, rushing --

RUTH (O.S.)

Adam, GCHQ just got a hit on the  
voice Shalhoob was talking to.

(beat)

You're not going to like it.

134 **EXT. ROAD LEADING TO FARNBOROUGH AIRPORT - NIGHT** 134

Adam's car ZIPS past the same sign announcing the airport --

135 **INT. JET CABIN - NIGHT** 135

Ali and the underling push a blindfolded and mouth-taped  
Fiona into the jet whose engines are SCREAMING, ready to taxi  
off, and throw her into a big leather seat.

The Arab boss looks angrily outside, thinking. Wants to wait,  
a huge temptation. But decides against it.

ARAB FROM PLANE

(Arabic, with subtitles)

We go. NOW.

Ali pulls the cabin door in as --

The Arab boss moves to Fiona and turns her over, ripping the  
tape off her mouth. She looks at him, slightly thrown at  
first -- then it sinks in:

135 CONTINUED:

135

FIONA  
 (subtitles)  
 I like the new nose. Not sure about  
 the cheekbones though.

The Arab nods, impressed that she's not surprised. And we realize it's Farook -- only with no moustache and some subtle plastic surgery, just enough to make him unrecognizable.

ARAB FROM PLANE  
 (subtitles)  
 They'll grow on you, darling.

136 **INT. THAMES HOUSE. THE GRID - NIGHT**

136

Harry, Ruth, Colin -- urgent --

HARRY  
 If they didn't hang him, it can  
 only mean one thing.

137 **INT. ADAM'S MI5 CAR - NIGHT**

137

Rushing --

ADAM  
 He was a double agent. He was  
 really working for the Syrians all  
 along.  
 (beat)  
 She knew he was still alive.  
 Somehow, she found out.

**INTERCUT WITH THE GRID**

HARRY  
 Why didn't she tell you?

ADAM  
 She said she was tired of hiding.

138 **INT. JET CABIN - NIGHT**

138

The engines are now screaming at FULL THROTTLE --

MAIN ARAB FROM PLANE/FAROOK  
 Hang on. We wouldn't want that  
 pretty face damaged.  
 (beat)  
 Not yet anyway.

139 **EXT. ROAD LEADING TO FARNBOROUGH AIRPORT - NIGHT**

139

Adam's car RUSHES past the airport sign --

140 **INT. THAMES HOUSE. THE GRID - NIGHT** 140

Colin gets the LOCK from Farook's phone --

COLIN  
I've got a new lock on Farook's  
mobile.

He watches the screen, then looks up, stunned --

COLIN (cont'd)  
It's in Sussex.

ON RUTH: she can barely bring herself to say the words:

RUTH  
They've taken off.

141 **EXT. RUNWAY, FARNBOROUGH - NIGHT** 141

Adam gets out of the car, livid, staring up angrily at the night sky.

HARRY (O.S.)  
They couldn't shut the airport down  
in time. We're trying to get a  
couple of jets out to Brize Norton  
to --

ADAM  
(interrupting)  
I'm going after her.

HARRY (O.S.)  
Adam, we can't --

ADAM  
(interrupting)  
I'm going after her, Harry. Get me  
a goddam plane.

142 **EXT. SKY - NIGHT** 142

The jet streaks into the clouds.

143 **INT. THAMES HOUSE. THE GRID - NIGHT** 143

Harry, Ruth --

RUTH  
The plane flew in from Milan three  
days ago carrying two Kuwaitis.

HARRY  
Fake Kuwaiti passports are a dime a  
dozen since the invasion. We should  
have caught it. Where are they now?

143 CONTINUED:

143

COLIN

They're crossing the coastline East  
of Portsmouth.

(beat)

They'll be out of British airspace  
in less than three minutes.

HARRY

Get me a live radar feed.

144 **INT. JET CABIN - NIGHT**

144

Farook looms over Fiona, studying her, touching her hair.

FAROOK

What have you done to yourself?  
This short hair... And you look so  
pale.

(beat, sniffs her)

And what's that horrible perfume  
you're using?

(beat)

This won't do. We're going to have  
to change all that.

Fiona looks at him with fear and hatred.

FIONA

Leena. Joumana. Why did you have to  
come after them like that.

FAROOK

I wanted to find you.

FIONA

Leena killed herself. Because of  
what your men did to her.

FAROOK

She wasn't as strong as you've  
turned out to be. I'm impressed.  
Working for MI5. Helping traitors.

FIONA

Barzali isn't a traitor. He wanted  
to save your country.

Farook laughs, ridiculing her.

FAROOK

Barzali wanted to save his pride.

Fiona looks at him like "...what?"

FAROOK (cont'd)

The head of the Mukhabarat he  
wanted you to kill?

(more)

(CONTINUED)

144 CONTINUED:

144

FAROOK (cont'd)

He's been humping Barzali's wife for over a year. That coward... He just needed you to do his dirty work.

(beat)

You still have so much to learn about our part of the world.

(beat)

You have a lot to make up for, Amal. I've had to live in hiding for ten years because of you and your husband.

Which REALLY SHOCKS and FLOORS Fiona -- it's the last thing she wanted him to discover.

FAROOK (cont'd)

(beat, OFF her surprise)

Is bigamy allowed in England now?

FIONA

(trying to regroup, find some strength)

They know I'm here. They won't let you get away with this.

FAROOK

Let me worry about that. You should be more concerned about your own future. And your husband's.

(beat)

You'll be locked up somewhere safe. I'll come visit whenever I feel like it, and... We'll have fun.

(beat)

And we'll send your dear husband pictures of our little encounters. How long do you think he'll last before he comes out to Damascus to find you?

He watches her. She's shivering. REALLY looks bad now. All is lost. She curls over, clutching her belly.

FIONA

I need to use the bathroom.

FAROOK

Don't be silly.

FIONA

I'm... going to throw up.

Farook studies her. She really looks like a wreck. He looks at Ali. Ali nods like she's been thoroughly checked.

Farook nods to her. Ali gets her up and walks her to the small toilet. He stands by the door as she goes in.

145 **INT. JET CABIN. BATHROOM - NIGHT** 145

Fiona closes the door behind her. She holds onto the sink unit, stares into the mirror. Lost. Broken. Hopeless. A tear trickles down her cheek. *What have I done?*

She stares at her face. Mind in turmoil.

**FLASHBACK** to Joumana crying as she tells her about what happened.

**FLASHBACK** to Adam being beaten half to death by Farook and his men.

She looks at herself. She shuts her eyes. Like someone who's lost all hope.

She looks around. Searching for any hope. Desperate. Devastated. Beaten.

Nothing.

She looks back at her broken self the mirror.

Then she gets an idea. Her expression changes. A wave of determination surges over her.

She stares into the mirror -- and LOCKS the door before SMASHING the mirror with her fist.

146 **INT. JET CABIN - NIGHT** 146

Ali, the Arab and Farook react to the sound of the locking door and the shattered glass -- first surprised, unsure of what it is, then realizing it could be something. They rush to the door --

147 **INT. JET CABIN. BATHROOM - NIGHT** 147

Fiona, in a panic, the door getting pounded from outside and about to be kicked in, sitting on the toilet, using a long shard of mirror to CUT into her wrists -- NOT THE UNDERSIDE that one expects in a suicide attempt, but the UPPER SIDE, and SMEARING BLOOD down to the palm side to simulate the suicide cuts --

148 **INT. JET CABIN - NIGHT** 148

Ali KICKS the door in to reveal --

FIONA, sitting on the loo, BLOOD oozing down from her wrists--

FAROOK looks at her in shock --

FIONA  
You'll have to land. I'll never  
make it to Damascus if you don't.  
(more)

(CONTINUED)



148 CONTINUED:

148

FIONA (cont'd)  
And you'll have nothing to use  
against Adam.

Farook, in a panic, shouting at ALI --

FAROOK  
(in Arabic, with subtitles)  
GET ME THE MEDICAL KIT!

Farook lifts her up -- carries her out into the main cabin --

CLOSE ON FIONA'S HAND -- as she SLIPS OUT a long, pointed  
SHARD OF GLASS from her shirt -- and holds it FIRMLY --

Her hand WHIPS UP quickly -- expertly STABBING the shard deep  
into FAROOK'S jugular vein --

He tumbles back, grasping his neck from which BLOOD erupts --

ALI and the THIRD ARAB, at the back of the cabin, react,  
grabbing their weapons --

She SPOTS Farook's gun in his belt, grabs it and pushes  
Farook back at them while firing --

She hits the underling in the chest, he goes down, but --

In his panic and unbalance from Farook's body, Ali lets rip a  
long BURST OF SILENCED GUNFIRE --

BULLETS bite into the cabin's interior, including the  
partition leading to the cockpit --

Before he's hit by Fiona's bullets and slumps --

She stands up, then drops down in pain. She looks down at her  
side -- she's been hit, a blood patch swelling to her side.

In pain, she looks at the cockpit door. SEES the bullet holes  
through it.

149 **INT. PRIVATE JET, COCKPIT - NIGHT**

149

Fiona staggers into the cockpit to find the PILOT dead at the  
controls, BLOOD splattered on the windshield.

She collapses to the floor, barely conscious --

And we HEAR the plane's engine noise change -- it's going  
down --

150 **EXT. FARNBOROUGH AIRPORT - NIGHT**

150

Adam's rushing across the tarmac, heading for some parked  
jets --

ADAM  
I don't care, I'm doing this --

151 **INT. THAMES HOUSE. THE GRID - NIGHT**

151

Harry, on the phone --

HARRY  
Adam, listen to me --

RUTH looks up at him from the radar feed on her screen --

RUTH  
Harry. The plane.  
(beat)  
It's dropping.

HARRY  
Where are they? Are they coming in  
to land?

RUTH  
No.  
(beat, horrified)  
They're over water.

Colin shouts over from another position --

COLIN  
I've got Fiona. She's on the  
plane's radio.

152 **EXT. FARNBOROUGH AIRPORT - NIGHT**

152

Adam, running --

RUTH (O.S.)  
Adam, it's Fiona. She's on the  
radio. I'm patching her through.

Adam stops in his tracks, hears the CLICKS --

FIONA (O.S.)  
(weak)  
Adam?

ADAM  
Are you alright?

**INTERCUT WITH FIONA IN COCKPIT**

FIONA  
No.  
(beat)  
Farook's dead. So's the pilot. I'm  
also hit. I don't have much time.  
(beat)  
I'm sorry...

Adam shuts his eyes in pain.

(CONTINUED)

ADAM

Fi...

FIONA

I baited him, Adam. I wanted him to find me. But I couldn't tell you.

(beat)

I didn't want to spend the rest of my life looking over my shoulder. And I didn't want us to have to re-invent our lives again.

(beat)

I just wanted a normal life.

ADAM

Why couldn't you just let it go?

FIONA

After we left Damascus... He came looking for me... He took it out on my friends...

(beat)

It had to be him. I knew he was still alive. And one day, he would have found us.

ADAM

I would have found him first.

FIONA

That's why I couldn't tell you. He almost killed you once, because of me. I couldn't risk it again.

ADAM

You should have told me...

FIONA

No...

153 **INT. THAMES HOUSE. THE GRID - NIGHT**

153

Ruth, Harry, Colin, eyes glued to the radar feed --

RUTH

It's dropping too fast. It's dropping way too fast!

ON SCREEN: We can see the green RADAR BLIP of the plane, with its MARKINGS flashing next to it, and the ALTITUDE READING scrolling down vertiginously, crashing through 15,000 feet, then 10,000, then 5,000 --

154 **INT. JET. COCKPIT - NIGHT**

154

Fiona, on the floor, hanging on against the NOISE of the plummeting plane --

(CONTINUED)

154 CONTINUED:

154

FIONA  
Keep Wes safe. Promise me you'll  
keep him safe.

155 **EXT. FARNBOROUGH AIRPORT - NIGHT**

155

Adam -- alone under the dark sky --

ADAM  
Don't --

FIONA (O.S.)  
Promise me.

ADAM  
I promise.

156 **INT. THAMES HOUSE. THE GRID - NIGHT**

156

All eyes are on the screen -- watching as  
THE BLIP's altitude reading hurtles down towards zero.

FIONA (O.S.)  
I love you. Always have, always  
will.

ADAM (O.S.)  
Don't --

FIONA (O.S.)  
(screams in terror)  
ADAM!

And the reading scrolls down to ZERO and the BLIP disappears.  
Just like that. In silence. Like it never existed.

Ruth looks at Harry -- stunned.

157 **EXT. FARNBOROUGH AIRPORT - NIGHT**

157

ADAM's phone line goes into a dead HISS.

CLOSE ON HIS HAUNTED FACE

And we FREEZE FRAME and go to white.

**End of episode.**