

THE CAPTURE

Written by

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EPISODE FIVE: 'Noble Causes'

NB. Scene Numbers are now locked.

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Shooting Script (22.11.18)

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1 **EXT. THE SHARD. NIGHT**

1

We TILT DOWN the gleaming tower to find Rachel Carey stepping out into the busy night. She looks stunned, still reeling from her confrontation with Hart.

Carey lingers there, dwarfed by the giant buildings around her. A taxi passes. Carey finds herself hailing it.

2 **INT. TAXI. NIGHT/CONTINUOUS**

2

Carey slumps into the back of the cab.

CABBIE

Where to...?

Carey hesitates. *Good question.*

3 **INT. THE PLEASURE GARDEN. NIGHT**

3

BOOM – the warehouse space is ALIVE, clubbers JUMPING to the incessant rhythm.

Above the crowd, we find the balcony – and the backroom door. Behind which...

4 **INT. THE PLEASURE GARDEN / BACKROOM. NIGHT**

4

Shaun faces off with Charlie, Alma, Kenny the Tall Man and others. In the corner – a row of security monitors display camera feeds from around the perimeter of the building.

SHAUN

You said you'd tell me what was going on. I'm listening, Charlie.
So talk.

CHARLIE

Why don't we... sit down?

SHAUN

I'm good standing.

CHARLIE

I'd like to show you something...

A LAPTOP is placed on a low table before Shaun.

CHARLIE (CONT'D)

Please... ?

A video plays on the laptop: *the famous Hannah/Shaun CCTV. Hannah waits on the street...*

Shaun glares dead-eyed at Charlie.

SHAUN
I've seen it.

CHARLIE
Not like this.

On screen: *Shaun pulls up in the car.*

SHAUN (ON SCREEN)
Hannah...

SHAUN (CONT'D)
You got the sound??

Charlie nods. Shaun leans in. He's never heard this before.

SHAUN (ON SCREEN) (CONT'D)
*Hannah... I know your mates don't
hang about in shitty estate pubs
making jokes about Muslims and sex
offenders but... I'm not like that
either. That's why I joined up, to
get away...*

On Screen: *Hannah leans in...*

INSERT - FLASHBACK: EXT. STREET. NIGHT

...And kisses Shaun, tenderly.

Shaun is glowing. Hannah straightens out his collar,
affectionately, maternally.

HANNAH
Your Granddad's right. You're not
bad. Not at all.

BACK IN THE ROOM -

Charlie and Alma watch Shaun, eyes widening...

HANNAH (ON SCREEN) (CONT'D)
I need to get this.

SHAUN (ON SCREEN)
I'll give you a lift

HANNAH (ON SCREEN)
No.

SHAUN (ON SCREEN)
You got a boyfriend?

The BUS arrives.

HANNAH (ON SCREEN)
...I'm sorry.

THEN - **Hannah turns and walks away, boards the bus.**

Shaun JUMPS to his feet -

SHAUN
That... that's what happened!!

Charlie beams at him. Alma too. Shaun looks choked, overwhelmed with relief.

SHAUN (CONT'D)
(softly, to himself,
vindicated)
That's what happened.

5

EXT. SUBURBAN STREET / CAREY'S FAMILY HOME. NIGHT

5

The Taxi pulls up outside a modest semi-detached suburban home. No lights on inside. Carey steps out of the Taxi, marches up the drive, glancing at a blue Volvo XC40 in the front drive.

Carey reaches under a flower pot, pulls out a spare key.

CAREY
(to herself)
Idiots.

6

INT. CAREY'S FAMILY HOME. NIGHT

6

Carey lets herself in, shutting the door behind her. She treads along the hall, to the darkness of the living room, just enough moonlight to see the three-piece furniture.

Now, alone and free, Carey finally lets go. She begins to weep to herself. Crying, giving way to loud angry sobs of frustration, humiliation. Full, uninhibited self-hate.

Click - the light pops on.

YOUNG WOMAN (O.S.)
What the f...??

Carey STARTS, turns, tears streaming, to see - ABIGAIL CAREY, standing in the doorway, wearing pyjamas and a stunned look.

CAREY
Abigail!! What are you doing here??

ABIGAIL
I live here?? What's happened?

CAREY
Why aren't you at Uni??

ABIGAIL

Because I graduated?? I sent you an invite?? Why are you crying?

CAREY

(wiping snot and tears)
I'm not.

Abigail sits down next to her, concerned.

ABIGAIL

I thought someone was being attacked!

CAREY

It's nothing. I thought everyone was away.

ABIGAIL

Mum and Dad are away. You think I'm going with them on a cruise?

Abigail's aiming for levity. Carey softens, a bit.

CAREY

...I just need to stay the night.

ABIGAIL

Why, what's wrong?
(then)
Are you in danger??

CAREY

(lying, unsure)
No.

ABIGAIL

....I'm a good listener, Rachel.

Carey sighs, not wanting, not able to open up. Then suddenly, she notices -

CAREY

Are they serious? They never had this out when I was here!

On the mantelpiece, a photo of a middle aged woman we take to be Carey's mum.

ABIGAIL

(quietly)
They wouldn't have dared.

Carey hears that, frowns at Abigail.

ABIGAIL (CONT'D)

They're scared of you, Rachel.

Carey can't get into all this now. She checks her phone...

ABIGAIL (CONT'D)
Do you realise how *thrilled* they'd
be if they knew you were here?

But Carey has seen something on her phone... missed calls from Flynn, and a link to a video clip.

ABIGAIL (CONT'D)
Dad would do literally *anything* for
you.
(beat)
My mum would too.

Carey is barely listening. She's fixed, eyes wide, on the video clip - the bus footage: *Hannah, stepping on board.*

Holy Shit! Game-changer! Carey is catching up, mind racing...

ABIGAIL (CONT'D)
I just... wish you'd let us all in
a little bit more... Rachel??

Carey snaps out of it, turns to Abigail.

CAREY
Where do they keep the car keys?

7

OMITTED - SCENE DELETED

7

8

INT. THE PLEASURE GARDEN / BACKROOM. NIGHT

8

As before, Shaun is at the laptop. He replays the video. As he re-watches, he mutters excitedly -

SHAUN
We can upload this. The real one.
Proves I didn't do it!

Charlie, Alma, everyone is looking awkward, shifty.

SHAUN (CONT'D)
What?? She said...
(turning to Alma)
CIA or whatever...

ALMA
(cutting in)
Correction.

SHAUN
Yeah. They fitted me up. But now
everyone can see for themselves
what happened...

CHARLIE

The Intelligence community... has
hurt a lot of people through
correction, Shaun...

KENNY

People close to us.

CHARLIE

But... not you.

Shaun's face slowly drops. He stares at Charlie.

SHAUN

Who did this then...?

He scans the room; all of them... Alma, Kenny, seem to have hardened their stance.

SHAUN (CONT'D)

What's going on??

CHARLIE

We can help you, Shaun but you have to listen...

Shaun is on his feet, eyes like daggers at Charlie.

SHAUN

What did you do??

Music from the dancefloor seems to be getting more intense. Shaun's breathing tightens. He sees Kenny has his taser gun.

CHARLIE

You need to sit down...

As Charlie and the others contain Shaun, and prepare to tell their story, we stay on the laptop, and PUSH IN. The bassy music fades, the CCTV footage becomes FULL FRAME:

Hannah is walking to the bus stop, alone. Headlights from Shaun's car illuminate her, then shut off.

SHAUN (ON SCREEN)

Hannah...

On Hannah's turn we -

MATCH CUT TO:

HANNAH

Shaun.

There's something dry about her delivery this time. She holds there, looking off-screen.

MALE VOICE (O.S.)

Okay now come to me... talking,
talking... in your own time...

Hannah steps towards the voice.

MALE VOICE (CONT'D)

You'll have to improvise on the
night but it doesn't hurt to
practice... make yourself familiar
with the space... Just remember all
that really matters is that you..

HANNAH

...End up level with the third
column from the bus stop.

Hannah comes to a halt, right on her mark. The man steps into frame - Shaun.

At least, it looks like Shaun from the back. Same hair, same height, same uniform.

MALE VOICE

And...?

HANNAH

...At an angle where the camera
sees both our faces.

Hannah clocks herself around slightly. The man is in fact - Tall Man. RYAN to his friends.

RYAN

Ready for another take?

Hannah nods.

RYAN (CONT'D)

How's it looking, people?

Ryan has a TINY EARPIECE in his ear.

ALMA (O.S.)

*Traffic check. Ellison Road,
clear...*

GO TO -

Alma, down the road, at a nearby crossing, smoking a ciggy and texting on her phone like she's minding her business. She speaks into her earphones mic as she checks the roads...

ALMA (CONT'D)

All clear.

GO TO -

The Transit Van, parked up at another nearby junction. Kenny at the wheel.

KENNY

Eastern Lane, clear. Talbot Junction, clear.

BACK TO - the BUS STOP, with Ryan.

RYAN

Status with the feed?

PULL FOCUS to the CCTV CAMERA looking down at them.

KENNY

How's it looking, Naz?

INSIDE THE VAN - We find Charlie and one of the people from the backroom, NAZ, studying TWO MONITORS.

NAZ

Live feed is blocked. Decoy feed in play. We have control.

Monitor One: *CCTV feed of Hannah and Ryan, at the bus stop.*
Monitor Two: *The exact same shot, only empty.* We PUSH IN to the empty shot, until it becomes FULL FRAME. And then we -

10

INT. SUTTON COUNCIL CCTV CONTROL ROOM. NIGHT

10

PULL BACK OUT from the *empty road* on the monitor, to find -

Bogdan, sipping a cup of tea, scanning monitors, paying no attention to ours.

NAZ (V.O.)

Feed check complete. Good to go.

11

EXT. BUS STOP STREET. NIGHT

11

Back with Hannah and Ryan.

RYAN

Remember, once I've grabbed you, it needs to *look* like I'm the one doing the dragging, but you're the one actually leading that movement.

HANNAH

It just needs to look real. I don't mind if it hurts.

Ryan seems little taken aback, but he can see she means it.

IN THE VAN, INTERCUT -

CHARLIE

In your own time, guys...

NAZ

We'll place the bus wipe after, so
just start whenever...

RYAN

(to Hannah)

Do you prefer a cue?

HANNAH

It helps.

(to the CCTV cam)

Can we have a cue?

Watching Hannah on screen, Charlie scoffs.

CHARLIE

She'll be demanding her own trailer
next!

Hannah shows the camera her middle finger. Charlie smiles. A brief respite, and then back to the matter in hand. Serious.

Hannah readies herself for a take. The CCTV cam looks at her.

NAZ

Standing by everybody...

KENNY

Still clear.

CHARLIE

Counting down to the bus wipe in...
Three... Two... One... Action.

12

OMITTED - SCENE DELETED

12

13

INT. HIGH SECURITY PRISON, VISITOR'S ROOM. DAY

13

BZZZZZ - a LOUD electronic lock releases a door. Prisoners file in. We hold on one prisoner: FAISAL, a beautiful looking man, gentle soul, haunted by the trauma of imprisonment.

Faisal sits down at a visiting station.

FAISAL

(gentle)

...What are you smiling at?

Sitting across from Faisal, his visitors: Hannah and Alma.

ALMA

It's happening, Faisal.

FAISAL

For real?

Hannah nods.

HANNAH

We've shot the scene.

FAISAL

Is it going to work?

ALMA

From what Naz showed me, it's looking pretty good!

HANNAH

We're seeing the finished version today.

FAISAL

So... who is it? A volunteer?

A pang of guilt flickers over Hannah.

HANNAH

The less you know... (the better)

Faisal nods. He leans in, speaking softly, a concern...

FAISAL

Even if it works... How do we prove it happened to me?

Hannah leans in close.

HANNAH

If it works, Faisal... we're going to wake up to a whole new world.

Faisal studies Hannah; her assurance so persuasive, infectious, he can't help but feel optimistic.

14

OMITTED - SCENE DELETED

14

15

INT. THE PLEASURE GARDEN. DAY

15

A gallery of images of Shaun Emery on a computer. Stills and videos, news footage from his court martial trial, from his facebook page, his personal photos, covert images from CCTV.

We PULL BACK, along a cluster of computers and kit, to another screen: *the CCTV footage of Ryan and Hannah, zoomed in, TRACKING MARKS around Ryan's face.*

Next, a third screen: *the same CCTV footage, with Shaun's face now transplanted onto Ryan's body. Deep Fake.*

We keep PULLING BACK, to find the *Shaun* footage projected on a LARGE SCREEN in the middle of the dancefloor. Sitting on chairs scattered around, studying the screen - Charlie, Alma, Hannah, Kenny, Ryan and Naz. The footage ends.

NAZ

That's all folks.

Charlie leads the group in a round of applause. But from the back, comes an American voice we might recognise...

VOICE (O.S.)

Can we not? I came here to view
because you said it was ready.

They all turn to see Eli, senior tech op at the Safe House.

CHARLIE

You don't think it's ready, Eli?

NAZ

(defensive)

We've tracked the bus wipe on every
single take, added light spill from
the bus onto Shaun and Hannah...

ELI

Take it back.

Naz rewinds the footage...

ELI (CONT'D)

Stop.

We're frozen on: *the moment Shaun drags Hannah away.*

ELI (CONT'D)

Tell me that face-mapping is temp.

KENNY

(shrug)

Looks okay to me.

ELI

Technically, it's passable. But
look at his expression. His body's
abducting a woman, his face is
waiting in line at the co-op.

Charlie looks. It's true, Shaun's expression is rather blank.

CHARLIE

Eli's right. It would be better if
Shaun looked angry.

NAZ

Angry is difficult. People tend not to put angry pictures of themselves on social media.

ALMA

What about the rest of his archive?

CHARLIE

Sure you can find something. That boy is angry all the time!

NAZ

Not on camera. Not on the News, not on the pre-trial interviews you shot, the facetime calls we hacked.

ALMA

Can't the computer generate an angry face?

NAZ

The more archive-based the deep fake, the better it looks.

HANNAH

I think it works.

They all turn to Hannah.

ELI

You think it works? Currently?

Hannah gets up, steps towards the large screen, studying the frozen image of Shaun's face.

ELI (CONT'D)

Those... dead, expressionless eyes don't bother you?

HANNAH

He's in a trance.

(beat)

A traumatised soldier. Denied something he thought he'd won. Unable to accept rejection. Snaps.

CHARLIE

Shaun's got no record of PTSD.

HANNAH

Everyone assumes he has. A soldier who murdered on the battlefield. The police will leap on it. So will the press.

RYAN

It'll explain why he denies it...

ALMA

He doesn't remember it happening...

KENNY

Erm... I know people with PTSD.
They don't have memory blackouts.

HANNAH

This isn't about reality. It's
about managing what people will
believe.

ALMA

You sound like *them*.

HANNAH

And we need to *think* like them. You
can bet they did this with your
brother; doctored his evidence so
carefully the only person who could
deny it was himself.

ELI

We sure did.

HANNAH

Shaun abducts me during an
episode... blocks it due to trauma.

(beat)

It fits a narrative.

Charlie looks at Hannah, taken by her argument. The group
seem convinced. Sold. Eli is irritated at losing.

ELI

How about *your* position? Are you
going to hit your mark? If he's not
in position it's game over.

HANNAH

(overlapping)

I know.

ELI

What happens if he parks the car
across the street?

CHARLIE

We've shot twenty five versions!
Car, no car, car enters from the
South, the North...

KENNY

Jacket on, jacket off...

NAZ

Would you like to see the alt-
takes?

Yes. Eli would like to see. He heads over to Naz's smaller monitors to take a look. Charlie quietly approaches Hannah, who is eyeing Eli with a dubious look.

CHARLIE

You okay?

HANNAH

I still don't get why he's helping us. I can't see the whistle-blower in him.

CHARLIE

Eli's taking a huge risk.

(quiet)

He can be a pain in the arse alright, but...

ELI

(calling out, loud)

Hey Charlie? Do you know for a fact he'll be wearing all this?

Charlie rolls his eyes to Hannah. We start to PULL BACK...

CHARLIE

He's told us a hundred times, he wants to go to court in Military Dress.

ELI

This uniform, exactly?

CHARLIE

Eli, we've got it covered!

Charlie flashes a reassuring smile at Hannah.

CHARLIE (CONT'D)

Won't be long now.

Hannah back smiles at him, cautious, but eager.

We PULL BACK to find a PARCEL sitting on a table, addressed to Shaun Emery; the one he opens in prison, Episode One.

MUSIC: A piano intro to a familiar pub anthem...

17A **INT. THE CARPENTER'S ARMS. NIGHT**

17A

MUSIC OVER - MONTAGE: reprised beats from Episode One - The pub crowd CHEER at the mention of Shaun on TV.

17B **INT/EXT. TRANSIT VAN / THE CARPENTER'S ARMS. NIGHT**

17B

From the van, Kenny watches Hannah and Charlie enter the pub.

KENNY

Mike and Marcia Brady are in the house. Comms check...

18 **INT. THE CARPENTER'S ARMS. NIGHT**

18

Reprise from Episode One.

Shaun lights up when he sees Hannah and Charlie enter.

19 **INT. ELI'S FLAT. NIGHT**

19

Eli's apartment is an amateur ops room, takeaway pizza and secure laptops. Eli is joined by two Covert-Ops we recognise from the safe house. YOUNG BALD and RED HAIR TECH OP.

ELI

Bobby Brady, receiving, loud and clear.

20 **INT. THE PLEASURE GARDEN, BACKROOM. NIGHT**

20

Naz and Ryan are sitting before a cluster of monitors, the live CCTV feed on screen, plus the corrected footage.

RYAN

Carol Brady, receiving, standing by...

20A **INT/EXT. TRANSIT VAN / THE CARPENTER'S ARMS. NIGHT**

20A

KENNY

Cindy Brady, receiving. Over.

21 **INT. THE CARPENTER'S ARMS. NIGHT**

21

Shaun, making his speech to the pub crowd.

SHAUN

And... if I could have *anyone* in the world fighting for me. I'd choose her... my barrister, Hannah right there.

Hannah blushes. The crowd give her a big cheer.

22

INT. THE PLEASURE GARDEN, BACKROOM. NIGHT

22

Naz talks to Ryan, as they wait for the big event...

NAZ

Might as well preload a take. No car, jacket on?

Ryan nods. Naz selects one of many takes on the monitor. On screen: *Shaun attacking Hannah*.

NAZ (CONT'D)

It's a good one. Face mapping faultless.

RYAN

Hannah's performance too.

NAZ

She looks really distressed.

Their excitement is building.

23

OMITTED - SCENE DELETED

23

23A

INT. ELI'S FLAT. NIGHT

23A

Pizzas are eaten. Tech Ops are monitoring online Bus Times.

RED HAIR TECH OP

Bus arrivals options in ten and twenty seven minutes.

ELI

(into comms)

...Any sign of movement?

23B

INT/EXT. TRANSIT VAN / THE CARPENTER'S ARMS. NIGHT

23B

KENNY

Negative. I'm sure they're waiting for the right moment...

24

INT. THE CARPENTER'S ARMS. NIGHT

24

MUSIC: Boom - the pub anthem becomes juke box - as Lee, Mat and Shaun's mates sing badly to it. Shaun is speaking to Hannah, away from the others. But this time we go to Charlie, old timer, CRISPIN, in his ear.

CRISPIN

How many got done like that in
World War Two? World War One?
Happened all the time! If they'd
had helmet cams in World War One,
you'd see what battlefield
execution looked like...

Charlie nods along politely, glances at his phone.

CHARLIE

Yeah, I guess that was before the
Geneva Convention...

On Charlie's phone, a msg from 'Cindy Brady': **Bus in 9 min.**

SUDDENLY, a commotion from across the room. Charlie looks to see - Shaun and Lee square off.

SHAUN

The fuck is wrong with you?

Mat prizes them apart, puts his arm around Shaun and leads him away from Hannah, to the Gents.

Sensing opportunity, Hannah waits till coast is clear, then looks at Charlie. Charlie nods at Hannah. *Let's go for it!*

25

INT/EXT. TRANSIT VAN/THE CARPENTER'S ARMS. NIGHT

25

Long lens - watching Hannah exit the pub and walk hastily away. The watcher: Kenny, in his van.

KENNY

Marcia Brady is mobile!

26

INT. ELI'S FLAT. NIGHT

26

RED HAIR TECH OP
Bus arrival in seven minutes.

ELI

Outstanding.

27

INT. THE PLEASURE GARDEN, BACKROOM. NIGHT

27

INTERCUT - With Naz and Ryan.

RYAN

Let's just pray he bites.

NAZ

...You've seen the way he looks at
her.

28

INT. THE CARPENTER'S ARMS. NIGHT

28

Shaun emerges from the Gents and scans the room. No sign of her. He strides over to Charlie.

SHAUN

Seen Hannah?

CHARLIE

She's with you.

Drunk idiot. Shaun turns and heads swiftly out of the pub.

As soon as he's gone, Charlie is on his phone, texting -

29

INT. THE PLEASURE GARDEN, BACKROOM. NIGHT

29

Naz and Ryan receive it, from 'Mike Brady': **Target mobile. Jacket on.** They exchange a hopeful glance.

30

EXT. STREET. NIGHT

30

Hannah gets the same message on her phone. She smiles, encouraged. Adrenaline pumping, she walks on...

31

INT. ELI'S FLAT. NIGHT

31

Eli is tapping keys.

ELI

Feed delay... active.

Two monitors display identical shots: CCTV of the bus stop street. BUT, monitor one shows: *Hannah, walking up to the bus stop.* Monitor two, with the delay: *the street, empty.*

32

INT/EXT. TRANSIT VAN / THE CARPENTER'S ARMS. NIGHT

32

Kenny in the van, watching... Shaun firing up the Rover 620, pulling away.

KENNY

Target is in the car. Repeat:
Target is driving the Rover.

33

INT. THE PLEASURE GARDEN, BACKROOM. NIGHT

33

RYAN

Bollocks!

NAZ

Loading car options.

RYAN

Her performance won't be as good...

NAZ
Never mind. Let it go.

34 **EXT. BUS STOP STREET. NIGHT**

34

Hannah is crossing the zebra crossing to the bus stop. Shaun pulls up on the pavement behind her.

35 **INT. THE PLEASURE GARDEN, BACKROOM. NIGHT**

35

Naz and Ryan are watching: *the car headlights illuminate Hannah...*

NAZ
Car's good... Happy with the position... Got it covered...

RYAN
Headlights on, headlights off?

NAZ
Headlights off, s'got to be....

The headlights go off.

NAZ (CONT'D)
Alright! Headlights off. Jacket on.
Loading take!

36 **EXT. BUS STOP STREET. NIGHT**

36

Shaun steps out of the car.

SHAUN
Hannah!

HANNAH
Shaun!

37 **EXT/INT. THE CARPENTER'S ARMS / TRANSIT VAN. NIGHT**

37

Charlie emerges from the pub, hurries to the van, climbs into the back to join Kenny.

CHARLIE
Has he found her?

KENNY
Moth to a flame.

Kenny has a laptop open - on screen: *the CCTV feed, Hannah and Shaun*. Charlie listens to the audio...

SHAUN (ON SCREEN)
Would it be you representing me...
if I sued the MOD... or some
specialist lawsuit barrister...?

38

EXT. BUS STOP STREET. NIGHT

38

SHAUN
Only... if you were my barrister
again then... I wouldn't be able to
ask you out.

Hannah gives Shaun a look; a look that once read as
affection, and now looks like something much more calculated.

39

INT. THE PLEASURE GARDEN. NIGHT

39

Ryan and Naz watch: *Hannah doing what once appeared a nervous half-turn, but is now a clear gambit to move into position.*

RYAN
Go on, Hannah... One step
forward...

40

INT. ELI'S FLAT. NIGHT

40

INTERCUT - Eli and his Ops are watching too.

ELI
She in position?

NAZ
...Not quite.

RED HAIR TECH OP
Bus arrival in ninety seconds.

41

EXT. BUS STOP STREET. NIGHT

41

Hannah isn't getting any closer to Shaun. She's listening...

SHAUN
I know you're different to me,
Hannah. And your mates don't hang
about estate pubs in Croydon...

42

INT. THE PLEASURE GARDEN, BACKROOM. NIGHT

42

Watching, Ryan suddenly frowns at something on screen...

NAZ
What...?

RYAN
Blow this up.

Naz enlarges the image of Shaun.

RYAN (CONT'D)
...Shit!

43 INT. ELI'S FLAT. NIGHT

43

ELI
What's the matter??

RYAN
His collar's up.

44 INT. TRANSIT VAN. NIGHT

44

Watching full frame, Charlie leans right in.

CHARLIE
Can't see it??

45 INT. THE PLEASURE GARDEN, BACKROOM. NIGHT

45

NAZ
It's up. Trust me.

On screen, enlarged: Shaun's shirt collar is indeed up.

RED HAIR TECH OP
Bus in forty seconds...

CHARLIE
Is that a problem?

ELI
Is that a problem? If you don't have a turned-up collar option I'd say that was a problem, yes.

RYAN
What do we do?

NAZ
Abort?

CHARLIE
Has Hannah noticed?

RYAN
I don't think so.

ELI
This is why I asked for comms...

CHARLIE

He's a soldier. If she wore an
earpiece, he'd see it.

RED HAIR TECH OP
Bus in twenty five seconds.

CHARLIE

Come on Hannah, think...

46

INT. BUS STOP STREET. NIGHT

46

Hannah is listening to Shaun in full flow.

SHAUN

Really, I'm not like that either.
That's where I'm from but fuck me
I've tried to get away from it...

And then Hannah sees it - the shirt collar out of place. And, beyond - the Double Decker Bus approaching.

47

INT. THE PLEASURE GARDEN, BACKROOM. NIGHT

47

TECH OP (O.S.)

Bus approaching, twelve seconds...

NAZ

(defeated)

That's it.

48

INT. BUS STOP STREET. NIGHT

48

Reprise from Episode One.

SHAUN

S'probably why I joined up in the
first place...

But he's stopped. Because she's kissing him. He can't believe it. Hannah breaks away gently, looks him in the eyes.

HANNAH

Aside from estate pubs in Croydon
we're really not that different.

Hannah straightens out his collar, affectionately, maternally. Now the collar is right, and she's in position.

HANNAH (CONT'D)

Your Granddad's right. You're not
bad. Not at all.

49

INT. TRANSIT VAN. NIGHT

49

Watching, Charlie almost punches the air.

CHARLIE

Genius!

50

INT. THE PLEASURE GARDEN, BACKROOM. NIGHT

50

RYAN

Get in!

On screen: the bus wipes frame, obscuring Hannah and Shaun for a moment.

51

INT. ELI'S FLAT. NIGHT

51

Watching, even Eli has to admit -

ELI

...Nicely done.

52

INT. BUS STOP STREET / BUS. NIGHT

52

Shaun watches as Hannah hurries to the bus stop. The Bus stops. She steps on, waving goodbye to Shaun.

ON THE BUS - Hannah takes a seat. Her smile drops, performance over, she stares ahead, determined.

ON THE STREET - Shaun watches the bus pull away... confused, but not unhappily so. *She kissed me!*

53

INT. THE PLEASURE GARDEN, BACKROOM. NIGHT

53

On screen: *Shaun walks back to his car, alone.*

NAZ

You got to feel bit sorry for him.

RYAN

...Feel sorry for the unarmed man he shot.

54

INT/EXT. TRANSIT VAN/STREET. NIGHT

54

Charlie scrambles out of the van. Kenny jumps in the front.

CHARLIE

Tell Hannah she's a star!

Kenny smiles, pulls away.

| | | |
|----|---|----|
| 55 | <u>OMITTED - SCENE DELETED</u> | 55 |
| 56 | <u>OMITTED - SCENE DELETED</u> | 56 |
| 57 | <u>OMITTED - SCENE DELETED</u> | 57 |
| 58 | <u>INT. SUTTON COUNCIL CCTV CONTROL ROOM. NIGHT</u> | 58 |
| | Becky takes her seat. She squirts alcohol gel onto her hands and glances at one particular screen: | |
| | <i>Hannah, walking to the bus stop. The headlights from Shaun's car illuminate her. Then shut off.</i> | |
| 59 | <u>EXT. QUIET STREET, BUS STOP. NIGHT</u> | 59 |
| | But here in reality, Hannah's bus is pulling up at the next stop. Hannah gets off. Kenny's TRANSIT is waiting for her. | |
| | Kenny beams at Hannah as she climbs in. | |
| 60 | <u>OMITTED - SCENE DELETED</u> | 60 |
| 61 | <u>OMITTED - SCENE DELETED</u> | 61 |
| 62 | <u>INT. SUTTON COUNCIL CCTV CONTROL ROOM. NIGHT</u> | 62 |
| | <i>The bus wipes. Becky doesn't question it. She watches on...</i> | |
| | <i>Hannah tries to pull away. Shaun holds her back. PUSH IN on Becky as her EYES WIDEN. Suddenly she jolts into action.</i> | |
| | BECKY Sutton South to control! | |
| 63 | <u>OMITTED - CONTENT MOVED TO SC. 66</u> | 63 |
| 64 | <u>OMITTED - SCENE DELETED</u> | 64 |
| 65 | <u>OMITTED - SCENE DELETED</u> | 65 |
| 66 | <u>INT. TRANSIT VAN. NIGHT</u> | 66 |
| | It comes over Kenny's POLICE SCANNER... | |

BECKY (O.S.)
*Assault in progress, Ramilies Road,
 Bus Stop T.*

Kenny beams a huge grin at Hannah. She smiles too, for a beat. But she's still focussed, wired. It aint over yet.

67 **EXT. MOTORWAY. NIGHT**

67

The Transit Van speeds steadily out of London.

68 **EXT. COUNTRY ROADS, OPEN FIELDS. NIGHT**

68

The Transit Van heads into the darkness of the countryside.

69 **EXT. FARMHOUSE. NIGHT**

69

An isolated farmhouse. A DOG barks to welcome the Transit Van as it rattles up the front drive. A figure steps out of the house. Alma. Hannah hurries to meet her.

ALMA

Charlie just called. They've arrested Shaun Emery!

Hannah collapses into tears of joy and relief. The two women embrace. MUSIC SWELLS.

We PULL BACK, WIDE on the farmhouse, as Alma leads Hannah inside. Kenny grabs a suitcase from the van and follows them into the house, the dog bounding happily after him.

The MUSIC FADES as we...

DISSOLVE TO:

70 **INT. THE PLEASURE GARDEN, BACKROOM. NIGHT**

70

CLOSE on Shaun - stunned, humiliated, cheated, the awful truth of Hannah and Charlie's betrayal sinking in.

SHAUN

...Why me?

Kenny, Charlie, Alma, Ryan, Naz surround Shaun, containing him like a dangerous animal.

CHARLIE

...In a word? Publicity. I'd have volunteered. Any of us would. We needed someone in the public eye. When you came along, talk about national interest...

ALMA

We knew you'd make headlines.

Charlie leans forward, apologetic, sincere...

CHARLIE

I know you'll want to kill me,
Shaun...

SHAUN

Kill you? You don't know a thing
about me. Never did. Same goes for
Hannah. Both just saw a squaddie.
Suppose that's why you defended me
in the first place? Not to help...

CHARLIE

We *did* help you. Nobody else came
up with that idea, the video flaw.

Shaun frowns at him, hurt, paranoid.

SHAUN

What are you saying?

Charlie chooses his words carefully.

CHARLIE

I'm saying if it wasn't for Hannah
and myself, you'd still be serving
time.

Charlie glances at Ryan, who gets up and leaves the room.

CHARLIE (CONT'D)

Hannah's abduction was never going
to stick to you, Shaun. We weren't
consigning you to prison for long.
Case would have been thrown out of
court as...

He falters, the words stuck in his throat.

ALMA

As soon as Hannah showed up.

Shaun looks at Alma, her eyes filling with tears.

CHARLIE

She was meant to stay hidden until
the trial, then reappear, publicly -
proving you'd been convicted on
false evidence. Exposing the
process of correction.

SHAUN

So what went wrong?

The group hang their heads.

CHARLIE

We planned for almost every possibility... We didn't count on the spooks getting hold of the footage before you made the news...
(bitter)

How were we to know the lead detective would turn out to be from Counter fucking Terrorism.

71

INT. CAREY'S FAMILY'S CAR. NIGHT

71

Carey sits in the car from her family's front drive, parked up somewhere dark. The passenger door opens, Flynn slides in.

FLYNN

Who's motor's this?

CAREY

Stepmum's. You alright?

FLYNN

Yeah, you?

Carey looks ahead, sees headlights approaching.

CAREY

It's him.

FLYNN

...I'm here if you need me, Ma'am.

Carey gets out, and now we see where we are:

72

EXT/INT. BLIND SPOT/HART'S CAR. CONTINUOUS.

72

The vast bridge by the river, where Hannah was supposedly dumped. A CCTV blind spot.

The other car pulls up nearby. Carey climbs in, joins Danny Hart. Hart notices the figure in Carey's family car.

HART

You brought protection?

CAREY

Can you blame me for being cautious?

Hart takes that.

CAREY (CONT'D)

Did your wife say anything?

HART

Did you drag me down here to talk
about my wife?

Carey takes a deep breath.

CAREY

You were right. I didn't look hard
enough into Hannah Roberts. I... I
admit it.

Carey falters... Finding it hard to say that. She recovers.

CAREY (CONT'D)

I know she caught the bus that
night, just like Emery claimed.

(beat)

Shaun didn't abduct Hannah Roberts,
and he didn't murder her either.

Hart looks at Carey for a long, long time... Finally, he
hangs his head...

HART

This... is not how I imagined it.

(sigh)

...Where's your phone?

CAREY

In the car. Imagined what??

Hart takes out a small device: a bug detector -

HART

...Your introduction.

He sweeps the detector over Carey's clothes.

CAREY

I'm not recording you!

HART

Can you blame me for being
cautious...?

CAREY

...Introduction to what?

HART

Correction.

(wryly)

It's a beautiful thing...

Carey smells alcohol on him.

CAREY

Are you drunk?

HART

You going to arrest me?

Hart puts the detector away. He looks out into the darkness.

HART (CONT'D)

You have to understand, Rachel...
this is global. Even if we wanted
to, there's nothing any of us could
do to stop it. Not me, not you and
not Hannah fucking Roberts...

The venom with which Hart says her name makes Carey squirm.

CAREY

What is it, about her? She defended
terrorists, someone has to.

HART

If she had it her way, half of them
would be out on the streets.

CAREY

So what? We go after suspects, not
their lawyers.

HART

Hannah Roberts was coming after us.
I knew it, soon as I first saw that
fucking video.

Carey frowns.

CAREY

...When did you first see it?

Hart smiles mirthlessly, looks at her. He is indeed still
drunk.

HART

*Ca Ca Ca Carey... beautiful
Carey...*

CAREY

(overlapping)

When did you see the video?

Hart turns to her.

HART

You should know.

(beat)

You're the one who sent it to us.

We PUSH IN on Carey, as the realisation begins to sink in.

PRE-LAP - a ringing telephone. As we: FLASHBACK TO -

73

INT. COUNTER TERRORISM COMMAND, SURVEILLANCE CONTROL. NIGHT³

Tom Kendricks picks up his ringing phone.

KENDRICKS

Traitor! This place is falling apart since you left.

74

EXT. BUS STOP / CRIME SCENE. NIGHT

74

INTERCUT - with Carey on the other end of the call.

CAREY

Got a high risk suspect on CCTV.

Kendricks strides over to Phillips, phone on speaker.

KENDRICKS

Phillips! Rachel Carey needs something...

(knowing)

Tell us what you need, Carey...

CAREY

(sighs)

....I need a facial.

KENDRICKS

Still makes me chuckle!

CAREY

When was your last Equality Act Awareness Training, Tom?

KENDRICKS

1976. Send us the capture.

In the Mothership, Kendricks and Phillips receive - the CCTV clip. *Shaun and Hannah in the street.* Phillips goes to work: zooming in on the pixellated image of Shaun, running facial-rec, cross-checking with the database.

While Phillips works, Kendricks plays the video: *Shaun becoming violent with Hannah.* Kendricks shakes his head.

KENDRICKS (CONT'D)

You do pick 'em don't you, Carey.

PHILLIPS

We have a contender...

The facial-rec program has found - Shaun Emery.

CAREY (O.S.)

Great. Let me see it.

PHILLIPS
Sending...

Kendricks waits for more down the line... Nothing.

KENDRICKS
You're welcome!

Kendricks tuts, hangs up the call and walks off, leaving Phillips alone. Phillips watches Kendricks go, then... turns back to the CCTV footage, frowning, concerned.

He takes a closer look at: *Hannah on screen*. He enlarges the image, runs facial-rec on Hannah... His eyes widen.

PHILIPS slips away to make a call.

75

INT. DANNY HART'S HOUSE, LANDING / BEDROOM. NIGHT

75

Danny Hart, just arrived home, is tiptoeing along his landing to his sleeping wife in the bedroom - when his phone gently vibrates in his pocket. He picks up, whispering.

HART
Yes?

76

INT. COUNTER TERRORISM COMMAND, SMALL OPS ROOM. NIGHT

76

INTERCUT with Phillips, slipped away for a private call.

PHILLIPS
Sorry to disturb, Sir. Some *footage* just came to my attention I thought you should be aware of...
(beat)
It *could* be legit, but... you get a feel for these things... The camera location... No other CCTV...

Hart begins to understand where this is going...

PHILLIPS (CONT'D)
It presents as kidnap, but the victim... It appears to be Hannah Roberts...? The barrister that represented F...

HART
(remembering)
Faisal Rabani.

On Hart, the full impact of Phillips's hunch becoming clear.

HART (CONT'D)
Send me the capture.

77

EXT. SAFE HOUSE, BACK MEWS. EARLY MORNING

77

Napier's car roars into the mews past Eli, yawning, takeaway coffee in hand. Napier jumps out of his car, stops him.

NAPIER

Just the man.

(clocking his tired look)

Your eyes. You even slept?

ELI

Ah... allergies.

NAPIER

In the winter?

ELI

It's a curse.

NAPIER

Drink your coffee. Something I need
you to look at.

78

INT. SAFE HOUSE, OPS ROOM. DAY

78

Napier takes Eli to a separate, private area the back of the room. Eli exchanges glances with Red Hair and Young Bald Ops, busy at work. Napier opens a SECURE LAPTOP, sits Eli down.

NAPIER

Tell me what you think.

Eli finds himself facing - *the Shaun/Hannah CCTV footage*.

ELI

Where's it from?

NAPIER

Just give me your analysis.

Eli watches carefully, pretending it's for the first time.

NAPIER (CONT'D)

Is it corrected?

ELI

...If it is, I don't see it.

Napier fumes. He wants a clear answer.

NAPIER

Keep looking.

79

EXT. NEW SCOTLAND YARD. DAY

79

Hart's CAR wipes frame to reveal the gleaming Met building.

80

INT. NEW SCOTLAND YARD, CORRIDOR, HART'S OFFICE. DAY

80

Danny Hart marches to his office, where he finds - Phillips waiting for him, setting up a SECURE LAPTOP identical to Napier's. Hart enters the office, shuts the blinds.

81

INT. NEW SCOTLAND YARD, HART'S OFFICE. ONE MIN LATER

81

Hart is sitting in front of the secure laptop. Phillips sits to one side. On screen: a three way video conference with: Gemma Garland and Frank Napier.

GARLAND

This breaks down into three possibilities. One: the event happens to be *real*. Two...

NAPIER

It's a stunt.

GARLAND

Thank you, Frank. Given Hannah Robert's *potential* awareness of certain methodologies, this could be some kind of activist stunt, in which Shaun Emery is potentially complicit.

HART

Or?

GARLAND

Scenario Three: Roberts is actually using correction.

(beat)

The most... *problematic* scenario.

HART

Can't we tell it's corrected?

NAPIER

(defensive)

We're still running tests.

HART

...There's one way to find out.

(beat)

Redact the footage. If the SIO can't find evidence to corroborate, then we know it's fake...

GARLAND

That rather depends on the SIO being worth their salt.

HART

She is.

Garland frowns. Hart tries not look awkward as he explains -

HART (CONT'D)

I happen to know the detective. If there's evidence, she'll find it.

Hart glances over at Phillips, who nods in agreement.

NAPIER

Let's hope it's option one.

GARLAND

(agreeing)

If this *is* correction, the quality suggests Hannah Roberts had help from a foreign entity, or worse... someone inside the program.

Garland and Hart look at Napier.

NAPIER

Each member of my staff that wasn't seconded from *yours* is a serving or former operative from Langley or the NSA.

HART

Just like Edward Snowden.

NAPIER

My Ops are my problem. I'll handle them. If I were you, I'd be more concerned with what the living fuck we're going to do about Hannah Roberts.

82

INT. FARMHOUSE, FRONT BEDROOM. AFTERNOON

82

Hannah opens her eyes.

She hears a sound outside, sits up in bed, peering out of the window. It's just Kenny, taking Cujo the dog for a walk.

83

EXT. FARMHOUSE. AFTERNOON/SAME TIME

83

Wide - in the light of day, we see how isolated the farmhouse is, surrounded by nothing but fields for miles around.

Hannah is at the top window, looking out as Kenny and Cujo cross the field in front.

84

INT. FARMHOUSE, DOWNSTAIRS. AFTERNOON

84

Hannah steps down the creaky staircase to find Alma folding Hannah's freshly laundered clothes. Alma smiles at her.

HANNAH
What time is it?

ALMA
Late! I didn't want to wake you.

Hannah smiles in appreciation.

MOMENTS LATER - KITCHEN

Alma is showing Hannah around a bank of six small monitors clustered together along with other tech kit.

ALMA (CONT'D)
Secure phone. Charger. Police scanner. Night-vision monitors with their own power supply...

Alma points out a bay of switches on the wall. She flicks them on. Monitors come to life. We PAN ALONG the first row.

ALMA (CONT'D)
Front door. Front drive. Perimeter road. That's way down on the corner where the farm begins. And Cujo hears the cars coming before that.

We PAN ALONG the second row.

ALMA (CONT'D)
Back yard. Dining room. Kitchen.

Alma points to the *dining room* monitor.

ALMA (CONT'D)
Breakfast. Very cold now.

85

INT. FARMHOUSE, DINING ROOM. SECONDS LATER

85

Hannah enters to find Alma has laid out the perfect country breakfast for her, complete with a basket of eggs, a pot of tea and a large bunch of freshly picked flowers.

Hannah turns to Alma, visibly moved.

ALMA
My brother won't know how to thank you. My family. None of us will.

Alma is choked. Hannah smiles at her, stoical, cautious.

HANNAH
Thank me when it works.

86

INT. SAFE HOUSE, CORRIDOR / OPS ROOM. NIGHT

86

Napier enters, bringing a charge of adrenalin with him.

NAPIER

I strongly suggest you cancel any plans you have for the foreseeable future. We need round-the-clock monitoring on a new target. Name: Shaun Emery. Yes, the soldier.

As the operatives launch into a flurry of activity, Eli glances across the room to - YOUNG BALD and RED HAIR, who are equally concerned.

NAPIER (CONT'D)

Eli...

ELI

...Sir. I had two additional senior ops analyse the footage. They found no tells. No signs of correction...

But that's not what Napier wants. He takes Eli aside.

NAPIER

When was the last time you ran a security check on the unit?

ELI

The operatives? Eleven days ago. Beginning of the month. All clean.

NAPIER

Run another one.

ELI

...Sir.

Eli returns to his workstation, trying to hide the intense anxiety he is experiencing. Behind him, a young woman is talking to Napier...

COVERT OP

Sir, the target is showing up as being held in police custody?

NAPIER

...Not for long.

Off Eli, eavesdropping.

87

OMITTED - SCENE DELETED

87

88

OMITTED - CONTENT MOVED TO SC. 92

88

89 OMITTED - SCENE DELETED

89

90 OMITTED - SCENE DELETED

90

91 **EXT. FARMHOUSE. MORNING**

91

Low winter light over the lonely farm house. The sound of a car approaching...

91A **INT. FARMHOUSE, DOWNSTAIRS. MORNING**

91A

Cujo starts to BARK loud. Hannah, Alma and Kenny emerge, on high alert. Kenny is at the monitors, surprised to see...

KENNY

...Naz?

Hannah can feel something is wrong. On monitors: *Naz races up the lane, pulls up in the drive, jumps out.* Hannah rushes to the door...

NAZ

They've released Shaun Emery without charge.

Hannah, Alma and Kenny stare at Naz, stunned. A gut punch.

92 **INT. FARMHOUSE, KITCHEN. DAY**

92

Hannah, Alma, Kenny and Naz are gathered for a conference call on a secure phone, on speaker.

ELI (O.S.)

I've had my station chief breathing down my neck all night...

93 **INT. ELI'S FLAT. DAY**

93

INTERCUT - with Eli, alone in his flat.

ELI

I finished one hour ago and I'm due back after lunch.

HANNAH

Why did they release Emery?

ELI

My guess...? You can't debunk a story that was never told.

ALMA

What does that mean?

94

INT. PLEASURE GARDEN, BACKROOM. DAY

94

INTERCUT - with Charlie and Ryan.

CHARLIE

If Emery isn't charged...

NAZ

The footage doesn't make the news...

HANNAH

There's nothing for us to disprove.

Stalemate. A muted, downhearted pause...

NAZ

Maybe we... need to conjure up some more evidence... Persuade the police there's enough there to get Shaun re-arrested...

ELI

Okay, now we're thinking...

HANNAH

(cautious)

What kind of evidence?

NAZ

...If somebody found something belonging to you... washed up in the blind spot by the river... clothes... jewelry...

Ryan is nodding.

HANNAH

Planting physical evidence? That undermines our whole point! Shaun needs to be convicted on the basis of corrected video alone.

Alma doesn't like to disagree with her, but...

ALMA

...I don't know, Hannah. If it gets the case reopened...

CHARLIE

The video's still key. Just, this way... it's supported.

ELI

I can live with it.

KENNY

Yeah.

Hannah glances at Kenny. You too? She's surrounded.

CHARLIE

Hannah?

Hannah hesitates...

ELI

So far surveillance on Emery has thrown up nothing. The case is getting colder by the hour. Maybe right now is not the time to stick quite so closely to your guns?

Hannah sighs, finally...

HANNAH

...There's a necklace in the jewellery box in my bedroom. Has my name engraved on the back.

95

EXT. HANNAH'S STREET. DAY

95

Ryan - aka Tall Man - approaches Hannah's building, enters the gate with a key fob.

Just beats after gates close automatically behind him -

We find Shaun and Mat arriving - a familiar beat from ep 2 - Shaun ripping open the electric toothbrush packet, taking their positions on the bench opposite Hannah's building.

96

INT. HANNAH'S BUILDING. DAY

96

Ryan reaches Hannah's door, slips in the key and he's inside.

97

EXT. SAFE HOUSE, BACK MEWS. DAY

97

Eli arrives back at work.

98

INT. HANNAH'S FLAT. DAY

98

Ryan pads into the bedroom. He fumbles for the jewellery box, searching carefully by the light of his phone.

99

INT. SAFE HOUSE, OPS ROOM. DAY

99

Eli enters to find Covert-Ops, huddled at the monitors.

ELI

What's going on?

COVERT OP
 Looks like Toy Soldier and Heavy
 Snow are on a stake out.

Eli freezes - as he sees where Shaun and Mat are.

ELI
 And nobody thought to loop me in?

Eli glances across, to Bald Young and Red Hair. They shrug, unsure what to do.

COVERT OP
 Toy Soldier on the move.

Eli tries very hard not react as he watches: *Shaun moving towards Hannah's building, sliding in through the gates.*

ELI
 What about Frank? Anybody reported this to him?
 (off blank looks)
 Hey, you know what? Change of shift. Alpha team, you're up.

He means Bald Young and Red Hair. The three of them take over at the monitors. The other Covert Ops are nonplussed as they find themselves dismissed.

100 **INT. HANNAH'S BUILDING. DAY**

100

Reprise from Episode Two. Shaun climbs the stairwell...

101 **INT. HANNAH'S FLAT. DAY**

101

Ryan has found the jewellery box. He searches through it...

102 **INT. SAFE HOUSE, OPS ROOM. DAY**

102

Taking the reigns at the monitoring station, Eli has bought himself some cover. He swiftly taps a message on his phone...

103 **INT. HANNAH'S FLAT. DAY**

103

Ryan's phone vibrates in his hand. The message: **GTFO**

He starts, accidentally dropping the jewellery box onto the carpet. *Shit! Is there time to clear it up?*

Nope. Ryan turns, pacing swiftly and silently across the flat to the front door... He reaches out open it when...

Bzzzz - a sudden high pitched drilling on the other side of the door. Ryan freezes.

Click. The buzzing stops. CLOSE - on the front door as it opens... Shaun appears, peering inside... No Ryan.

Shaun pads in, closing the door behind him, putting his electric toothbrush back in his jacket pocket.

We PULL OUT to see - Ryan is hiding, pressed tight against the wall of the bedroom.

Shaun glances towards the bedroom... but instead decides to start his search in the living room. Ryan holds his breath...

He watches a mirror in the hallway, Shaun's reflection. Shaun stops. He must have seen the Jewellery Box on the floor. He's distracted for a beat. Ryan takes his chance. Slips out, exits the flat. A beat later and Shaun is chasing after him.

104

INT. SAFE HOUSE, OPS ROOM. DAY

104

Eli is busy watching: *Hannah's building*. Napier enters, addressing one of the Covert Ops that Eli took over from.

NAPIER

What's the latest on Toy Soldier?

On Eli - thinking fast.

ELI

Sir... Believe he's currently inside Hannah Roberts apartment building.

NAPIER

The hell didn't you tell me?

ELI

I was just about to, Sir.

NAPIER

That kid knows where she is.

(beat)

Enough tracking. Next chance you get, bring him in. Securely.

ELI

...Copy that, Sir.

Napier walks away.

NAPIER

Heavy Snow too.

On Eli, his brain whirring fast...

105

OMITTED - SCENE DELETED

105

106 OMITTED - SCENE DELETED

106

107 OMITTED - SCENE DELETED

107

108 EXT. BERMONDSEY STREET. DAY

108

An engine DRONES. The wheels of a car enter frame. Not just any car. As we DRIFT UP, we see it is a Black Cab...

With our old friend, TAXI DRIVER at the wheel.

HART (PRE-LAP)

The Protection of the Public will always be our number one Priority.

109 EXT. NEW SCOTLAND YARD. DAY

109

Danny Hart, at the community initiative launch from Ep 3.

HART

Complete Safety for all Communities in the Capital is our goal. With the launch of the Safer-Together initiative... that goal moves closer into sight.

MINUTES LATER - The crowd are mingling now, Hart is chatting to the Muslim Community leader and others. His phone pings. Ignoring two missed calls from Carey, he opens a message from Garland - '**Emery Footage is Online!**'. Hart's face drops.

Then Hart sees, across the concourse - Carey, arriving, scanning the crowd. She finds him, raising her eyebrows in hope; a word? Hart smiles politely, all but ignoring her.

110 INT. SAFE HOUSE, OPS ROOM. DAY

110

Eli is watching on screen: *Shaun's interrogation by Napier.*

SHAUN (ON SCREEN)

*Why d'you think I was in her flat?
Trying to work out what happened to
her. Might've gotten somewhere if
one of your pricks hadn't shown up!*

NAPIER (ON SCREEN)

Hell are you talking about?

SHAUN (ON SCREEN)

That fucker I was following.

Eli swallows nervously. *Luckily Napier moves on -*

NAPIER (ON SCREEN)

Shaun... I can't subject you or friend to enhanced interrogation, any more than I can torture.

On the next monitor: 'Mat' and guards.

NAPIER (ON SCREEN) (CONT'D)

Malek on the other hand is from Syria. He has a different take on it...

WHAM! Guard Four brings the baton down HARD on Mat's hand.

Watching, Eli flinches. His nerves getting the better of him.

111 **INT. FARMHOUSE. DAY**

111

Hannah, Alma, Kenny and Naz are sitting around the secure phone with a look of frustration.

HANNAH

...At least tell me you got the necklace?

112 **OMITTED - CONTENT MOVED TO SC. 113**

112

113 **INT. THE PLEASURE GARDEN, BACKROOM. DAY**

113

INTERCUT - with Ryan and Charlie, on the call.

RYAN

...I'm sorry, Hannah.

ALMA

So what happens now?

Charlie sighs. No one is sure what to say.

HANNAH

...Where's Eli in all this?

114 **INT. SAFE HOUSE, OPS ROOM. DAY**

114

Eli is watching, on screen: *Shaun freaking out, fighting the Guards in the corridor.*

NAPIER

(sing song)

Tell us where she i-is...

On the next screen: 'Mat' is being tortured. A third screen: *The real Mat sits alone.*

SHAUN (ON SCREEN)
MAT? MAT!!

Shaun is wrestled to the ground by Guards. Napier walks away.

Eli looks up as Napier enters the Ops Room.

NAPIER
 You see that?

ELI
 Some of our finest work.

NAPIER
 I'm talking about Emery. What d'you
 make of that story? Was he
following someone??

Eli frowns skeptically. Behind Eli, one of the Covert Ops he undermined earlier frowns at him dubiously. Napier clocks it. Luckily for Eli, everyone's attention is grabbed by -

COVERT OP FOUR (O.S.)
 Sir...?

Napier looks at the computer screen, his face dropping.

115

INT. FARMHOUSE / PLEASURE GARDEN. DAY

115

INTERCUT - Hannah, Alma, Kenny, Charlie, Naz and Ryan on the conference call, which has descended into an argument, everyone talking over each other...

RYAN
 If I go back there after dark...

CHARLIE
 Can't go back without Eli.

NAZ
 There's no way of knowing
 who's watching the flat
 without him...

HANNAH
 A fat lot of good he did last
 time

CHARLIE
It could have been a lot
 worse without him...

ALMA
 Hey, HEY!

They all shut up. Alma is staring at her phone...

ALMA (CONT'D)
 It's online... It's on YouTube!

116

INT. FLYNN'S CAR. DAY

116

Reprise from Episode Three.

Flynn and Latif in the car, Flynn on phone. Latif is cutting a sim card in two with a pair of scissors. On her lap, a burner phone taken apart. On her face, a satisfied look.

117

INT. FARMHOUSE / PLEASURE GARDEN. DAY

117

The call, continued. They're all jumping online. Charlie watches, stunned - a NEWS REPORT.

NEWS ANCHOR (ON SCREEN)

In the last hour, CCTV footage has emerged online that purportedly shows the former soldier Shaun Michael Emery, attacking and abducting a woman...

The Shaun / Hannah CCTV footage plays. Hannah and Charlie look dismayed. The others are too excited to notice

HANNAH

Who leaked it??

NAZ

I don't know but it's on Buzzfeed...

HANNAH

This was not the fucking plan!

NAZ

I thought we wanted it on the news?

CHARLIE

As evidence. Not some random upload.

HANNAH

Alongside deep fakes and conspiracy nuts? It has no validity.

RYAN

I don't know... It's on Reuters now...

NAZ

Guardian online... Mail Online...

ALMA

Shit! It's everywhere. The police can't ignore it. What are they going to say, it's fake?

NAZ

They'll have to re-arrest him now, no?

Hannah and Charlie stop and think. Kenny looks at Hannah.

KENNY
People will believe it. Like you said.

118 OMITTED - SCENE DELETED

118

119 INT. SAFE HOUSE, OPS ROOM. DAY

119

Napier is still scanning the news online, along with Eli and the Covert Ops, when he gets a call.

NAPIER
(into phone)
I was just thinking about you.
(beat)
Give me one hour.

Napier hangs up. He's still absorbed by the screens, as the Ops bring up hit after hit of the now famous footage. But not too absorbed to notice Eli quietly walking out...

120 INT. SAFE HOUSE, CORRIDOR. DAY

120

Eli is making his way along the corridor when Napier appears behind him.

NAPIER
Eli... The security check?

ELI
...Ran it right after you asked.
Everybody came back clean.

NAPIER
...Even you?

Eli is frozen. Is he really asking? Or breaking balls?

ELI
Save the usual. Bestial porn.

Napier breaks into a wide grin.

ELI (CONT'D)
Permission to take a piss now, Sir?

NAPIER
So long as that's all you take!

On Eli, walking away - *Phew!*

Napier's grin DROPS. Like fuck is he fooled by that.

121

EXT. CEMETERY. DAY

121

WIDE - a woman sits on a bench in the middle of a huge graveyard. A man approaches.

HART

This takes me back.

Garland nods. Hart sits down next to her.

GARLAND

Always liked it here. One of the last to install cameras. Still only has the three. Nothing, for a London cemetery.

HART

You'd think we could trust the dead to go unwatched.

Garland laughs. She offers Hart a mint. He takes one.

NAPIER (O.S.)

Should I have brought flowers? Or is that premature?

They turn to find Napier approaching.

NAPIER (CONT'D)

The soldier is not complicit. I thought he was, but now I don't.

(throwaway)

Kid has no clue where Roberts is.

A disquieting pause. Knowing Napier as they do, Hart and Garland can imagine how he might have come to such certainty.

GARLAND

...Has your girl managed to find anything?

HART

(defensive)

My girl?

GARLAND

The fast-track princess. Since we redacted the footage...

HART

DI Carey. No. You can rule out scenario one; footage isn't real.

GARLAND

You're sure she'd find the evidence if there was some?

HART

She found you.

Huh...? Hart shows his phone - the still of Garland on CCTV. Garland tries not to look mortified.

Napier sighs, states for the record what they now all know.

NAPIER

It's correction.

(pause)

And there's only one option.

122

EXT. FARMHOUSE. DAY

122

Naz is saying goodbye, gets into her car and drives away. Kenny and Alma are heading out to the Transit Van. Hannah is seeing them off, Cujo by her side.

KENNY

...Don't like the idea of leaving you alone.

HANNAH

I better get used to it. It's going to be weeks at least before the big reveal. If it goes to trial...

ALMA

It will. It's working.

Hannah hugs Alma goodbye. Then gives Kenny awkward hug too. She waves goodbye as he fires up the van. The dog barks as the van drives away. Hannah ruffles the dog affectionately.

GARLAND (V.O.)

I'm not certain I follow...

NAPIER (V.O.)

You want me to say it?

Hannah turns and walks back into the house. The dog follows.

123

EXT. CEMETERY. DAY

123

Hart and Garland are looking at Napier.

NAPIER

We're done trying to make the story disappear.

(beat)

We need to make it true.

Hart looks at Napier, as he absorbs all that that implies.

NAPIER (CONT'D)

...of course.

Hart narrows his eyes at him.

NAPIER (CONT'D)

(gently defensive)

Of course!

Hart watches Napier. Garland breathes uneasily. Both profoundly aware they can't stop him doing whatever he wants.

NAPIER (CONT'D)

(shrug)

I wouldn't even know where to find her.

But Napier's gentle mock-innocent expression says otherwise...

124

INT. SAFE HOUSE, CELL. DAY

124

Eli is sweating profusely, eyes bulging in fear. He is dragged into one of the cells by Guards.

ELI

Guys... You've got this wrong!
There's nothing I can tell you!

GUARD ONE

Oh, you're going to tell us
something, Eli...

125

EXT. FARMHOUSE. DUSK.

125

The skies darken over the farmhouse.

126

INT. FARMHOUSE, UPSTAIRS / BATHROOM. DUSK

126

Steaming hot water is filling the bath.

127

INT. FARMHOUSE, KITCHEN. NIGHT

127

Hannah is standing next to the sink, chopping vegetables with a kitchen knife.

128

EXT. COUNTRY ROAD. DUSK

128

Two black Range Rover Sports speed into the darkness.

129

INT. FARMHOUSE UPSTAIRS / BATHROOM. NIGHT

129

Hannah climbs the stairs, pads into the bathroom. The bath is full. Hannah turns the rusty hot tap off with a loud squeak.

Ruff Ruff Ruff...

Hannah turns suddenly.

Ruff Ruff RUFF...

HANNAH
(calling out)
Cujo?

SUDDENLY - the house is plunged into darkness.

HANNAH (CONT'D)
Jesus...!

Hannah feels her way out of the bathroom... Finds her phone.

130

INT. FARMHOUSE, STAIRWAY / KITCHEN. NIGHT

130

Using her phone as a torch, Hannah treads down the stairs... into the pitch blackness of the kitchen.

She crosses the room, fumbles for the switches on the wall. Flips them all on. The monitors start flickering to life.

Hannah gazes at the screens, their light strobing her face in the dark with their flicker. Over split-seconds she sees:

Perimeter-road cam: *Empty country lane.*

Front-drive cam: *Two Range Rover Sports, parked, doors open.*

Front-door cam: *The DOG lying dead.*

Hannah's eyes widen, as the second row of monitors flicker on. Back yard cam: *Empty.* Front room cam: *Empty*

Kitchen cam: *Two Guards standing right behind her.*

Hannah shrieks. The guards LOOM towards her. Hannah REACHES to the sink, GRABS hold of the KNIFE. She turns and JABS the blade outwards BUT -

Guard One grasps hold of her firmly by the wrist, his other hand finding her jaw. Held there, with the Guard's fingers on two pressure-points, Hannah is immobilised, frozen. The knife drops to the floor. Hannah's eyes bulge as she sees -

Frank Napier, stepping out of the darkness.

NAPIER
Anybody else in the house?

Hannah stares, trembling in fear but defiant. The Guard applies pressure to Hannah's arm. He'll snap it if he keeps going. She shakes her head at Napier: no. The Guards scape a chair into the middle of the room, slump Hannah onto it.

NAPIER (CONT'D)

Eli says hello.

(beat)

I don't know what you did to offend him, but he gave you up in a heartbeat. He's less forthcoming about your friends. I'm hoping you'll fill in the blanks.

Hannah goes to say *fuck you*, but Napier cuts in -

NAPIER (CONT'D)

Don't be blinded by delusions of loyalty. They left you alone with no one to protect you but Rin Tin Tin. Go team.

Hannah toughens her resolve, glares at him.

NAPIER (CONT'D)

Tell me who you're working with. Or it won't just be the mutt we leave lying on the floor.

Hannah knows it's true, but she holds her glare. *No way am I going to talk.* Napier sighs.

NAPIER (CONT'D)

You're Rabani's lawyer, right? Faisal Rabani? Let me ask you something: did you actually buy his bullshit? Did he give you his baby brown eyes? Or did you know he was guilty?

HANNAH

Prove it.

Napier is taken aback for a beat.

NAPIER

Come again?

HANNAH

Prove. My client. Was guilty. In a court of law. Without falsifying evidence. Prove it.

Despite her vulnerability, her powerlessness, Hannah is managing to stay focussed, strong.

NAPIER

I've seen the intelligence. The wiretaps, the intercepts.

HANNAH

Inadmissible.

NAPIER

In this country.

HANNAH

If you don't like it, you can always fuck off home.

NAPIER

Charming. Sorry for keeping you safe.

HANNAH

My client is wrongly imprisoned. Who's keeping *him* safe?

NAPIER

He's a terrorist.

HANNAH

It doesn't matter!

Hannah looks at him; scathing, burning with righteous anger.

HANNAH (CONT'D)

Everybody. Has the right to a fair trial.

(beat)

I'm not just doing this to save Faisal. I'm not even doing it to save all the victims you've fucked over by correction. I'm doing it to save our system of justice.

Innocent Until Proven Guilty.

(beat)

And I'm doing it to expose malignant bastards like you, trying to undermine it.

Napier laughs mirthlessly.

NAPIER

Did you ever stop to see the irony, Hannah? Your precious system... your shining cornerstone... is anathema to the people you defend. Your Islamist clients don't just want to murder me and you and a few thousand like us. They want. Our way of life. To end.

(beat)

(MORE)

NAPIER (CONT'D)

Faisal Rabani wants your beautiful system destroyed.

Hannah glares at Napier; a brightness glowing in her eyes. She's almost smiling.

HANNAH

Prove it.

Defiant till the end. Hannah won't be turned. Napier knows it. He gives up, nods to the guards.

Guard Two reaches out to Hannah's neck. BZZZZ - an electrical charge. Hannah goes limp. Guard One lowers her gently down to the kitchen floor, lays her out flat, Guard Two prepares a syringe and injects it beneath one of her fingernails. Guard Three calmly uses his gloved hands to suffocate her.

Napier watches over Hannah, a coldness engulfing him, suppressing shivers of guilt and regret, until he can't take anymore. He turns, leaving the guards to it...

Wide - as Napier steps out, breathes in the calm of the fresh night air.

131

OMITTED - CONTENT MOVED TO SC. 131

131

132

INT/EXT. HART'S CAR/BLIND SPOT. NIGHT

132

Back in the now. Danny Hart stares into the abyss. Carey glares at him in disgust.

HART

Like I said. This wasn't how I wanted you to find out... I had a plan... when the time was right... to tell you about the program...

CAREY

A woman's life!

Carey glares at him, her eyes burning in disgust.

CAREY (CONT'D)

And to think I've played a part in what happened to her makes me sick to my core.

HART

I'm not condoning what happened... But Hannah Roberts sealed her own fate. You'll see that... I can show you.

CAREY

Show me....?? I can't be anywhere
near you!

HART

Rachel... I told you because I
trust you... I believe in you...

He reaches out affectionately, she flinches away.

CAREY

Don't touch me.

Fighting back tears, Carey climbs out of the car.

HART

...Don't do anything stupid.

Carey is marching away. Hart calls after her, nervous now...

HART (CONT'D)

Rachel...

(beat)

What are you going to do??

Carey marches to her car, gets in. Flynn doesn't ask. Carey just fires up the engine and drives into the night...

WIDE, on Hart's car left alone under the bridge.

CHARLIE (PRE-LAP)

I've known Hannah for seven years.

133

INT. THE PLEASURE GARDEN, BACKROOM. NIGHT

133

Shaun is still surrounded by- Charlie, Alma, Kenny, Naz.

CHARLIE

I love her very much. She didn't
plan to risk her life, but... was
this cause worth dying for...? Yes,
I believe she'd say it was.

Shaun scoffs. Naz looks at him.

NAZ

Surely you can understand that?

SHAUN

...Soldiers die in war.

KENNY

This cause is like a war to us.
Suspects fitted up by the State.

SHAUN

Why don't they deny it?

ALMA

Really? A young Muslim caught supplying Hydrogen Peroxide, and his defence is to claim the video isn't real?

KENNY

A White Nationalist with previous caught on camera buying firearms.

CHARLIE

Who does the jury believe, when they can see the evidence in front of them?

133A **EXT. THE PLEASURE GARDEN. NIGHT**

133A

An UNMARKED POLICE CAR, TWO MARKED POLICE CARS and a MARKED POLICE VAN pull up outside the venue. DS Nadia Latif steps out of the unmarked car, eyes the building carefully.

CHARLIE (PRE-LAP)

Hannah's death needn't be in vain.

133B **INT. THE PLEASURE GARDEN, BACKROOM. NIGHT**

133B

CHARLIE

With her murder, those bastards took our stunt and made it real. Now they believe all they have to do is convict you and the question of false evidence goes away. But we've still got the footage... the real CCTV...

SHAUN

So fucking well put it out there!

CHARLIE

It only works if you're charged. If we go public now... all we've achieved is a story about fake news. We're trying to show correction has infected the courts.

Shaun stares at Charlie in utter disbelief.

SHAUN

You're still expecting me to go through with it??

ALMA

My brother's still locked up.

NAZ

So is my father.

KENNY

So is my son.

Shaun suddenly STANDS. Everyone on edge.

SHAUN

I was OUT. I was about to see my kid. And now... Because of you - my ex thinks I'm a murderer... And you expect me to play along?

ALMA

We hoped you would... but we didn't expect it.

CHARLIE

How long can you keep running, Shaun? Police are going to catch up with you. And when they do... we're the only ones who can help.

KENNY

All things considered, this is for the best.

What is for the best...? Shaun looks around, sees... on the security monitors: Police Cars outside.

SHAUN

...Mother Fuckers.

Ryan walks back into the room.

CHARLIE

Anonymous call. You were spotted in the crowd. Let the police arrest you. Leave the rest to us.

On screen: *Uniform are approaching the front entrance.*

SHAUN

...It's not like you've left me a fucking choice.

ALMA

...Thank you.

Shaun glares at her. *Seriously?*

CHARLIE

When all this is over, you'll be a hero, Shaun. Just not in the way you might have thought.

...Whatever. Kenny and Ryan start to walk Shaun to the door. Shaun turns to Charlie, looks him in the eye.

SHAUN
Tell me one thing and don't lie.
(beat)
Helmand.

CHARLIE
...The video was flawed, out of sync, like we said.

SHAUN
I'm not asking about the video,
Video didn't prove my innocence.
(beat)
What did you and Hannah think?

Charlie doesn't know what to say, can't look Shaun in the eye. Shaun gazes at him; stunned, dizziness overwhelming him.

CHARLIE
We need to move.

BZZZ - The door opens. Shaun is led out by Ryan and Kenny...

134

INT. THE PLEASURE GARDEN. CONTINUOUS

134

The bass hits Shaun as they step out onto the balcony level. Down below, a sea of bodies jumping to the music. Kenny and Ryan lead. Shaun remains withdrawn, in a daze, deeply troubled by Charlie's reaction.

Shaun glances down. At the back of the dancefloor, a lighting station, powering the lasers and strobes. Shaun breathes evenly, dragging himself out of his fog. He turns to Ryan.

SHAUN
...So was it you, in the video?

RYAN
My body, your face.

Shaun glances Ryan up and down. Same height, same build.

SHAUN
You an actor?

RYAN
Stunt actor.

SHAUN
.....You should be alright then.

Huh?? **BAM** - Shaun suddenly SLAMS Ryan with his full weight, sending them both FLYING over the rail of the balcony.

The two men FALL through the air - CRUNCH - to the lighting desk. POP. The lights go down.

The warehouse is plunged into darkness. The crowd WHOOP. Some HOWL like wolves. Only one laser and a strobe remains, zapping and flashing the darkness frenetically.

135 OMITTED - SCENE DELETED

135

136 OMITTED - SCENE DELETED

136

137 **INT. THE PLEASURE GARDEN, BACKROOM. NIGHT**

137

Darkness at the windows.

CHARLIE

Shit!!

Charlie, Alma and Naz RUSH to the windows, trying to see...

138 OMITTED - SCENE DELETED

138

139 OMITTED - SCENE DELETED

139

140 OMITTED - SCENE DELETED

140

141 **INT. THE PLEASURE GARDEN. NIGHT**

141

Police Torches on. BEAMS of light swoop in the darkness.

CLOSE ON SHAUN - As he blinks, gasping lung-fulls of air, stunned, half blacked-out from the fall. We're in his head. Vision dark and disoriented, music warped. Shaun tries to drag himself from the splintered debris of the lighting desk, arms and feet writhing, trampling around him.

Shaun feels a hand GRASP his leg. He can't move, squints urgently into the dark. The strobe lights up the face of:

The TALIBAN FIGHTER from Helmand.

Shaun STARTS, staring wide-eyed in horror at the apparition.

FLASH FRAMES - Taliban Fighter, eyes pleading, hand outstretched in a pose that evokes Hannah's terrified gaze.

Another flash of strobe light. Shaun blinks frantically -

But now Shaun sees - Ryan, lying where the Taliban was. Shaun shakes his head, his hearing and vision returning to normal.

Ryan grimaces at Shaun. Hurt badly, but he'll survive.

Shaun scrambles to his feet. Music SOARS.

Kenny is POUNDING down the stairs, searching...

On the BALCONY - Charlie, Alma and Naz gaze out into darkness, desperately searching....

Latif shines her torch, searching... The beam hitting - faces of blissed up clubbers. Some of them squint at the light, some grin at her, shrieking in delight!

In the darkness, Shaun is scrambling, slinking through the crowd, feeling his way to the exit...

142

INT/EXT. THE PLEASURE GARDEN, EXIT. NIGHT

142

BLINK BLINK - the house lights start to come flickering on.

Shit! Shaun quickens his pace, to... The front doors, clogged by slow-moving clubbers shuffling out. Shaun joins the queue.

The Dancefloor music finally cuts out. The silence soon filled by the crowd hollering in protest.

Shaun sees, up ahead... Uniform Officers are shining torches into the faces of everyone as they leave.

UNIFORM OFFICER

Heads up ladies and gents. If you could all look directly forward as you pass, we will not inconvenience you much further...

Christ! Shaun looks around, *ready to run back into the club...* But, he sees - Kenny, coming towards him. Fuck!

No choice but to keep going... Shaun steps closer and closer to the torches, his mind racing to figure a way out...

He looks back, sees - Latif conferring with other officers.

The line inches forward... Shaun is praying for a miracle...

When - *Crackle crackle.* Over the officers' radios, Shaun hears - a voice we might recognise:

FLYNN (V.O.)
*Eyes on suspect! South Emergency
 Exit, Wick Road.*

Shaun's heart nearly stops thudding - *what the f...??* A cacophony of radio traffic follows, as officers ask for confirmation of location etc.

FLYNN (V.O.)
*Kilo Six to all units. Urgent
 assistance required. Eyes on!*

The torches are OFF. The two officers RUN to their vehicle and SPEED away, clubbers whooping and jeering after them...

Shaun is stunned, can't believe his luck. He steps cautiously out into the night...

STILL INSIDE THE VENUE - Latif is on her radio, confused.

LATIF
Kilo one to kilo six. Repeat
location??
(beat)
Patrick...??

143 OMITTED - CONTENT MOVED TO SC. 142

143

143A **EXT. THE PLEASURE GARDEN. NIGHT**

143A

In the background, Uniform are rushing in the opposite direction to Shaun, as he creeps cautiously forward, away from the clubbers, into the darkness.

144 **EXT. NEARBY STREET. NIGHT**

144

Around the corner, Shaun creeps on; wired, paranoid, glancing around skittishly for cameras, police. Suddenly - Headlights shine at him. Shaun FREEZES.

CAREY (O.S.)
Please don't run.

Shaun darts round to find Carey, standing in the shadows.

CAREY (CONT'D)
I couldn't arrest you if I wanted to. They took me off the case.

Shaun stares at Carey, trying to read her in the dark.

SHAUN
The people at that house. Chester place. They killed Hannah.

CAREY
I know.

SHAUN
.....I am. Really tired. Of believing people.

CAREY
I can't force you.

Carey turns to leave. Shaun hears a distant siren.

SHAUN
Where you going?

CAREY
Somewhere safe.
(nods to the car)
He could try to force you. But he's
scared you'll make his nose bleed
again...

Carey's family car glides over - Flynn at the wheel.

FLYNN
He coming?

Carey walks to the passenger door, looks back at Shaun.

CAREY
Don't know. You coming?

Carey gets in. Shaun watches Flynn three point turn in the road. Another siren, this one closer. Shaun is conflicted.

Just as Flynn is about to put his foot down, Shaun STEPS OUT.

SHAUN
If you're lying I'll break more
than your fucking nose.

FLYNN
Alright, Chuck Norris. Door's open.

Shaun gets in the back. Still unsure, but out of options.

The three of them drive silently into the night...

NAPIER (PRE-LAP)
The most heavily surveilled city in
the Western world. His face on
every news network in the country..

145 OMITTED - CONTENT MOVED TO SC. 144

145

146 INT. SAFE HOUSE, BRIEFING ROOM. NIGHT

146

NAPIER
And the prick can't just be fucking
found?? Who's helping him now,
Putin?

Garland looks at him wearily. The two of them sit in gloomy
silence together. Thinking...

Finally, Napier has something. He looks at Garland, a
darkness creeping over them...

NAPIER (CONT'D)
Find out which school his daughter
goes to.

146A **INT. CAREY'S FAMILY'S CAR. NIGHT**

146A

The car glides steadily along an A-Road. Shaun, in the back, watches as a Marked Police Car whips past them, blue lights flashing, in the opposite direction. No interest in this car.

Shaun settles down, watches Flynn and Carey in front, driving on in silence. Carey catches Shaun's gaze in the mirror, they hold eye contact for a beat. A wordless moment of connection.

147 **EXT. SUBURBAN STREET / CAREY'S FAMILY HOME. NIGHT**

147

The Car glides along the suburban street, pulls gently into the front drive. Abigail frowns out of the window.

Carey and Flynn step out of the car, lead a bewildered Shaun Emery into the house.

CUT TO BLACK