

"SALISBURY"

EPISODE TWO

SHOOTING SCRIPT

11/10/19

Written by

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Dancing Ledge Productions

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- 1 **TITLE: FRIDAY 9TH MARCH, 2018** 1
- News footage from around the world spliced together, spoken in its native tongue, all reporting on the Salisbury poisoning: French, Chinese, American, Swahili, Spanish, Italian, Japanese etc. The point is not to tell the story of what's happened so far, although it will, it's to show the absurd level as to where that story has now reached.
- 2 **EXT. SALISBURY PLAIN - MORNING - D4 (9.3.18) - 0700** 2
- Close up on massive tyres. The low rumble of diesel engines. We pan out to a line of camouflaged military vehicles crossing Salisbury Plain. In the distance we can just make out the city, dominated by the medieval spire. The trucks keep rolling towards it, ominously.
- 3 **EXT. SAL' CITY CENTRE - MORNING - D4 (9.3.18) - 0710** 3
- Salisbury now looks and feels like a town under attack. The city centre is covered in massive cordons and hoardings. The military vehicles trundle past as various people film them on their phones, incredulous.
- 4-6 **OMITTED** 4-6
- 7 **INT. TRACY'S HOUSE - HALLWAY - DAY - D4 (9.3.18) - 0740** 7
- TRACY DASZKIEWICZ is leaning against her kitchen work top, immersed in her phone, scrolling through social media. There are pictures and posts about the army convoy. In one video someone is speaking over the images.
- VOICE ON VIDEO
Welcome to Helmand!
- TRACY shuts down her phone, irritated and frustrated.
- TRACY
(annoyed)
Tobes! Toby!
- Her son TOBY, 14, comes into the kitchen.
- TRACY (CONT'D)
Come on come on come on!
- They rush out the door.
- 8 **INT. CAR - TRACY'S VILLAGE - DAY - D4 (9.3.18) 0745** 8
- TRACY and TOBY are in the car. Tracy's phone, on the dashboard, is constantly beeping and buzzing.

She keeps stealing glances at it. As they round a corner she reaches out towards it.

TOBY.
(matter-of-factly)
No! Illegal.

TRACY sighs.

9

EXT. SCHOOL - DAY - D4 (9.3.18) - 0745

9

They pull up at the school and TRACY pounces on the phone. For the rest of the conversation she is engrossed in it. TOBY looks out dubiously at the deserted schoolyard.

TOBY
I'm an hour early.

TRACY
(wincing, but not looking
up)
I know. Sorry. Breakfast club's
open though isn't it? Get yourself
a bagel.

TOBY shakes his head and gets out of the car.

TRACY (CONT'D)
(still looking down)
Coat!

He reaches back in to get it. Now she looks at him. She does the hand signal for exploding heart.

TRACY (CONT'D)
Love you, boom!

TOBY turns and does it quietly, almost surreptitiously.

TOBY
Boom.

TOBY turns and walks towards the school. A teacher, JANINE, walks over.

JANINE
Mrs Daszkiewicz!

For TRACY, this is the worst possible time. She winds the window down and tries to make nice.

TRACY
Mrs Montague. Hi.

JANINE

Sorry can I just ask...
(she hesitates, looking
back towards Toby)
Is everything alright? At home?
It's just Toby needs a reliable
routine and...

TRACY is immediately defensive and flustered.

TRACY

It's been a really busy week.

TRACY'S phone buzzes. She resists the urge to check it.

JANINE

Of course. But it's also very
important for Toby that...

TRACY

(interrupting)
I'm sorry. I really have to go.
Sorry.

She speeds off. JANINE watches her go.

10 **EXT. SAL' CITY CENTRE - MORNING - D4 (9.3.18) - 0755** 10

TRACY is driving through Salisbury, fast. She looks at a large set of barriers as she drives past them. POLICE on guard duty. SOLDIERS getting out of vehicles everywhere. She speeds up even more.

10A **INT. SKRIPAL HOUSE, KITCHEN - MORNING - D4 (9.3.18) - 0800**10A

There are plates stacked in the sink, and coats hanging on the back of chairs, as if the occupants of this house have just popped out. All seems normal, until we notice the kitchen door slowly being pushed open. From behind it emerges a CTC CBRN OPERATOR, CORPORAL SONIA LINDSAY, in a protective suit. In this serene domestic environment she looks like a visitor from another world. She pauses for a moment to take in the scene. Inside her helmet, we see that she is worried, and perspiring, but she keeps it together. In the corner of the room two dead GUINEA PIGS lie in their hutch.

LINDSAY

Delta Zulu Two standing by.

Another CBRN OPERATOR enters the room, carrying a bag.

11 **EXT. SKRIPAL HOUSE, WARM ZONE, CM ROAD - MORNING - D4** 11
 (9.3.18) - 0810

TRACY arrives in a hurry. She approaches the outer cordon and has her ID checked. Then she hands over her handbag and her phone, which are placed in a storage area near the entrance. She moves immediately from a world of quiet suburbia into...

...the frenetic activity of a chemical warfare decontamination zone. CBRN OPERATORS enter a decontamination tent, in which they are blasted with hot water and high pressure steam. Elsewhere, other operators are helped by SOLDIERS into their suits. A news helicopter buzzes overhead. She spots TIM ATKINS and walks over to him.

 TRACY
 How many hits so far?

 TIM
 Fifteen. And counting.

TIM shows her a piece of paper. It's a floorplan of the house, covered in red dots. She reads as he speaks.

 TIM (CONT'D)
 All potentially lethal doses over
 fifty micrograms. A wide
 contamination radius - upstairs,
 downstairs - light switches,
 drawers, everywhere.

TRACY shakes her head.

 TRACY
 (quietly)
 Shit.

They go back to watching the CBRN operators. One emerges from the house. TRACY watches as the operator spreads their arms, and is hosed down with high pressure steam. Then they move to the next area, where two other CBRN OPERATORS begin to carefully remove the suit. The face mask and helmet come off first. It's CORPORAL SONIA LINDSAY. TRACY was not expecting to see a 33 year old woman. She stops at the sight. LINDSAY is out of the suit now, and it is being placed into a large container for disposal. Then, another CBRN OPERATOR comes out carrying a cage, in which sits a black cat.

12 **OMITTED** 12

13 **INT. SAL' HOSPITAL, ICU / CORRIDOR - MORNING - D4 (9.3.18)** 13
 0815

NICK BAILEY is writhing on his hospital bed, somewhere between consciousness and dreaming. His beard has grown. He looks almost feral. He is breathing quickly now, shallowly.

He is in the middle of a nightmare, but it's real. He can hear a distant voice calling him. It's his wife, SARAH, who is sitting beside him. NICK is covered in drips and wires.

SARAH
Nick. Nick!

She holds his hand and watches him shiver and sweat.

SARAH (CONT'D)
Nick!

She gets up and leaves the room. As she does NICK gasps, shallow and terrifying. She exits to the corridor.

SARAH finds DR JAMES HASLAM, 42.

SARAH (CONT'D)
He's getting worse.

HASLAM sighs. He nods. He pulls her aside.

HASLAM
Look, Sarah. We might have to put Nick in a coma. We don't do that lightly. It carries its own risks. Nick is young and fit. If he can fight this himself, I would prefer that.

SARAH
If? *If?*

Haslam nods.

HASLAM
Keep doing what you're doing. Keep him with you. Yes?

She nods. There are tears in her eyes. HASLAM steps outside NICK BAILEY's door again and past two burly FIREARMS OFFICERS with automatic rifles.

14

EXT. SKRIPAL HOUSE, WARM ZONE, CM ROAD - MORNING - D4
(9.3.18) - 0900

14

TRACY and TIM are still talking and walking.

TRACY
None of this makes any sense to me. Where's the source deposit? Where's ground zero?

TIM

If it's any consolation, I've been working with chemical weapons for twenty years, and it doesn't make any sense to me either.

TRACY

Is it here? In town?

TIM shakes his head.

TRACY (CONT'D)

Or are there multiple sources? All over Salisbury.

A beat. The horror of that thought percolates.

TRACY (CONT'D)

You say it's in every room in the house?

TIM nods.

TIM

The clean up operation here will take months.

TRACY looks at him. They are interrupted by the sound of an argument at the cordon guard post, a few metres behind them. JAYNE MCNAUGHTEN is remonstrating with two POLICE OFFICERS. She is carrying two heavy shopping bags.

JAYNE

But I just popped to the shops! You saw me!

POLICE OFFICER

I'm sorry the rules are you need to show photo ID every time you enter the zone.

JAYNE

The zone! That's my bloody street you're talking about!

TRACY approaches quickly.

TRACY

(to Police Officer)
Let her past.

POLICE OFFICER shrugs and relents. But JAYNE isn't grateful. She turns on TRACY.

JAYNE

Look at this place!

TRACY

Jayne I...

JAYNE

(interrupting, angry)
You told me there'd be minimal
disruption. That's what you said.
You call this minimal bloody
disruption! It's like living in a
prison! My kids are terrified!

TRACY

I understand...

JAYNE

No you do not understand! You move
your kids into this street then
maybe you'll understand!

She storms off. TRACY watches her go, feeling helpless.

JAYNE (CONT'D)

(calling back)
Bloody nightmare is what it is!

15 **INT. JB HOUSE, DAWN'S ROOM - MORNING - D4 (9.3.18) - 0950** 15

DAWN STURGESS is putting on makeup in her room. She breathes
deeply to steady her nerves. Then she reaches out and sprays
some perfume on her wrists. She looks at herself again.

16 **INT. WILT' POL' HQ, CORRIDOR / MILL'S OFFICE - MORNING - D4⁶
(9.3.18) - 1000**

TRACY and TIM ATKINS push through a set of double doors.
TRACY looks jaded. DAVE MINTY emerges from a side office.

MINTY

Oi. Up here.

She's curious. She climbs the stairs and enters into MILLS'
office where MILLS and MINTY are looking at a monitor. TRACY
and TIM are instantly fascinated by it.

TRACY

What's that?

MILLS

It's a video recording of Nick
Bailey searching the Skripal's
house.

TRACY

(astonished)
What?

MINTY
(just as surprised)
Turns out they filmed it on a
police body cam.

TRACY collects herself.

TRACY
What does it show...

MINTY is watching intently.

MINTY
Nothing much. Yet.

They watch in silence. NICK is moving through the house,
turning on lights.

TIM
Watch it backwards.

MINTY looks at him.

MINTY
What?

TIM takes out the floorplan he showed TRACY earlier, showing
all of the positive hits in the Skripal house. He spreads it
in front of him as MILLS and MINTY watch him, intrigued. He
looks from the piece of paper, to the screen, and then up at
MINTY. TRACY pulls up an empty chair. She sits right beside
the monitor.

TIM
Watch it backwards.

TIM is focused on the screen. MINTY is controlling the video
using a computer mouse. It's playing backwards. TIM is
ticking contamination points from his list. TRACY watches,
fascinated.

TIM (CONT'D)
Picture frame. Yes. Light switch
kitchen. Yes. Light switch hall.
Yes. Hall table. Yes.

It's all playing out on the screen, as Nick moves backwards
through the house, back towards the front door. TRACY, MILLS
and MINTY are suddenly realising what they are seeing.

TRACY
Jesus Christ.

TIM
Yes. We assumed the house
contaminated Nick Bailey.

TRACY flinches at this thought.

TRACY

But Nick Bailey contaminated the house.

MILLS sighs and rubs his eyeballs with his fingers.

17 OMITTED

17

18 INT. JB HOUSE, CORRIDOR / OFFICE - DAY - D4 (9.3.18) - 1000¹⁸

DAWN waits outside an office in a drab corridor. She looks very nervous. In her hands is a bracelet she's making. On it the name Gracie. A door opens. It's her key worker, MAYA, Chinese heritage, 37. MAYA smiles.

MAYA

Dawn. Come in.

DAWN manages a smile. She gets up and walks towards the door and into the office.

DAWN is being interviewed by MAYA.

MAYA (CONT'D)

So, you'll soon be coming toward the end of your allotted time in John Baker House?

DAWN'S fake smile is gleaming. She repeats word for word the mantra she has practised.

DAWN

Yeah. I feel like I'm really making progress, and getting my own place would really give me a chance to spend more time with Gracie.

MAYA smiles. She nods. She looks down at her file.

MAYA

You do have some significant rent arrears.

DAWN tries to keep the smile up.

DAWN

I'm working on that. I've paid some this month.

MAYA

And what about your drinking?

A beat.

DAWN

(disassembling)

Yeah I...I mean it's...I'm starting to get a handle on it. Definitely. Getting some control, you know?

MAYA

Moving into your own place is a really big step Dawn. You need a lot of order in your life.

DAWN

Order, yeah. Definitely. That's what I'm going for now. Order.

MAYA looks at her. She's not convinced.

19-20 **OMITTED**

19-20

21 **INT. WILT' POL' HQ, OPS ROOM / THE MALTINGS / EX SKRIPAL HOUSE / INT HOSPITAL - DAY - D4 (9.3.18) - 1215** 21

A large meeting of the Strategic Coordinating Group. Several new faces seated in prominent positions TRACY doesn't recognise. Standing room only at the sides of the room. TRACY is addressing them, pointing at the TV behind her, on which various screen shots from the video are displayed.

TRACY

So. Something of a breakthrough.
(beat)
We hope.

Glances around the room.

TRACY (CONT'D)

As you can see the footage shows, just after Nick Bailey enters the house, this oily substance on the right-hand glove of his forensic suit. It's not there as he approaches the house. So, we think it's on the front door handle.

TIM

The door has been removed for testing at Porton Down.

TRACY

If we're right, this could be the source deposit. Where it all started. Ground zero.

One of the new faces, STEPHEN KEMP, is taking notes. He looks to TIM ATKINS.

KEMP

Stephen Kemp, Whitehall. What's the spread?

TIM

Eleven confirmed deposits at Zizzi's restaurant, one hundred micrograms to three hundred micrograms. Potentially lethal doses. Six deposits in the same range at the Mill Pub. Fourteen in the Skripal's vehicle. Fifteen in the house. Now that the testing is underway we are getting a new positive result approximately every hour. Had we not closed down the primary sites so quickly, we would without a doubt be looking at a multiple casualty situation.

MINTY nods at TRACY as if to say, well done. She brushes it off.

TRACY

And we still could be.

All eyes turn to her.

TRACY (CONT'D)

Here's why. We've been working on the assumption that the Skripals and Nick Bailey ingested the poison. Ate it, drank it, breathed it in, minutes before they became ill. We were wrong.

TRACY looks around the room, and notices another of the new faces, HANNAH MITCHELL, 37, exchanging a glance with STEPHEN KEMP. TIM stands up.

TIM

Novichok, when ingested through the mouth or nose, takes minutes to cause debilitation or death.

CUT TO CITY
CENTRE

CBRN OPERATORS are using an angle grinder to cut away the bench - now wrapped in plastic - and then take it away.

TIM (O.S.) (CONT'D)

So we had assumed that the Skripals were attacked in the centre of town.

CUT TO EX
SKRIPAL HOUSE

CBRN OPERATORS are using drills to remove the front door from its hinges. The middle of the door has also already been wrapped vertically in thick orange plastic.

TIM (O.S.) (CONT'D)
But we couldn't understand why
Detective Sergeant Nick Bailey did
not present with significant
symptoms until thirty six hours
after he visited the contaminated
site.

TRACY
They didn't ingest it.

The door, now off its hinges, is being carried very carefully.

TIM (O.S.)
It worked it's way into their
bloodstream...

CUT TO SALISBURY
HOSPITAL

YULIA SKRIPAL is unconscious in hospital. She is surrounded by machines keeping her alive. We focus on her finger tips as a nurse, EMMA BLACK, clips a monitor to them.

TIM (O.S.) (CONT'D)
...through the skin.

CUT TO WILT POL
OPS ROOM

TIM (CONT'D)
Osmosis.

A beat. They all look at one another. TRACY stands up again. They turn to her.

TRACY
Now osmosis takes anything from
between three and twenty four hours
to take effect. They all touched
the front door of the house. Ground
Zero. Then, they went about their
business.

A beat. She coughs nervously. This is big news.

TRACY (CONT'D)
...In that time, our casualties
were walking deposits of Novichok.
They took it with them. Everywhere
they went. All over town.
(beat)
You could say they were weaponised.
(MORE)

TRACY (CONT'D)

With a substance that doesn't
degrade. That remains lethal for
decades.

Total silence in the room. STEPHEN KEMP is troubled. TRACY looks at the map behind her. A scattering of red dots, all over the city centre. She looks around the room.

TRACY (CONT'D)

That's what we're facing now.

TRACY notices that HANNAH MITCHELL is watching her closely, with a slightly supercilious look on her face.

22 **INT. WILT' POL' HQ, OPS ROOM - DAY - D4 (9.3.18) - 1220** 22

TRACY notices as she leaves the room that HANNAH MITCHELL is smiling and introducing herself to MILLS. TRACY moves on.

23 **INT. CASSIDY HOUSE, BASEMENT - DAY - D4 (9.3.18) - 1230** 23

ROSS is making his way down the stairs. He is on the phone.

ROSS

No. No I have no comment to give.
No I'm not interested in a fee.

He listens.

ROSS (CONT'D)

(angrily)

Because I don't want to make money
from my sick bloody mate that's
why! Don't call me again!

He hangs up and enters the basement. MISHRA and ANDREWS are waiting for him. He sits in front of them.

MISHRA

I appreciate you taking our advice
about not talking to the press.

ROSS shrugs.

ROSS

I wouldn't have done it anyway.

MISHRA nods. She is coming to know his sense of humour now. ROSS sighs. He looks down at the tape machine.

ROSS (CONT'D)

Go on then. Let's get today's
grilling underway.

MISHRA puts two sim cards on the table.

MISHRA

First some housekeeping. We think your phones and emails are being hacked.

ROSS

(astonished)

You what? By who?

MISHRA just looks at him, as if to say, you know who. She hands over new SIM cards.

MISHRA

We'd prefer it if you used these from now on.

ANDREWS presses the button.

MISHRA (CONT'D)

Interview eleven Ross Cassidy
Friday 9th March 2018 11.15am. When did you first discover Sergei's background?

ROSS

We googled him the first day we met him. It was all there. For the world to see. Why they didn't give him a new name is beyond me.

A beat. ROSS meets MISHRA'S eye. ANDREWS looks at his file.

ANDREWS

He was *retired* though.

ROSS looks at MISHRA, nodding in the direction of ANDREWS.

ROSS

Where'd you pick him up?
Disneyland?

ANDREWS recoils, embarrassed. ROSS leans forward, looking at MISHRA..

ROSS (CONT'D)

We never discussed it. But he travelled. A lot. Never told us where he was going. And when you think about it, he obviously pissed somebody off, didn't he?

She looks back at him. He leans back in his chair and folds his arms.

ROSS (CONT'D)

Make of that what you will.

24

INT. CM ROAD, JAYNE'S HOUSE - DAY - D4 (9.3.18) - 1400

24

The kitchen is full of RESIDENTS. TRACY is addressing them. Oddly, as she does, each RESIDENT is approaching her, taking her phone, and taking a selfie of themselves, one by one, before handing the phone to the next person in line.

TRACY

I wanted you to hear it from me.
It'll be on the news tonight.

JAYNE

What kind of maniac puts that stuff
on a door in a street like this?
What if one of the kids had touched
it?

A general raising of voices and questions. Off to the side, the selfie queue continues.

TRACY

OK OK listen. Listen!

A beat.

TRACY (CONT'D)

It's really good that we're getting
a picture of how all this happened.
But it does mean that the work here
is going to have to continue for
some time.

JAYNE

What does some time mean?

A beat.

TRACY

Months.

A general groan goes up.

TRACY (CONT'D)

Any problems call me, yeah? You all
have my number.

They nod.

TRACY (CONT'D)

I'm sorry about this. I really am.

They know she means it. She turns to the last SELFIE TAKER.

TRACY (CONT'D)

Done? Good.

She takes her phone.

TRACY (CONT'D)
Now where's that printer?

25 **EXT. CM ROAD - DAY - D4 (9.3.18) - 1400**

25

TRACY walks up to the rudimentary guard post at the cordon, A4 print-outs in her hand. Two POLICE OFFICERS watch, bemused, as she sticks them to the wall. They contain the faces of all the residents, along with names and house number.

TRACY
There they are. All of them.

A beat. She nods to the poster.

TRACY (CONT'D)
No more ID checks, yeah?

She walks off.

26 **INT. SAL' HOSPITAL, ICU - DAY - D4 (9.3.18) - 1500**

26

SARAH is holding NICK'S hand. He is moving from side to side in the bed. In his ears, he hears a low drone - the sound of his own blood pumping through his body. Everything seems dreamlike but ominous. He is terrified. He starts awake.

NICK
Sarah.

She squeezes his hand and moves closer, but her smile can't hide her worry.

NICK (CONT'D)
Did I hurt someone?

SARAH
What?

NICK
Did I hurt someone?

SARAH
No. No Nick you didn't hurt someone. Someone hurt you!

NICK
The girls, are they alright?

He starts grabbing at the cannula in his arm. She jumps up and presses the emergency alarm. HASLAM and two NURSES run in.

NICK (CONT'D)
It's my fault. My fault!

NICK is ranting and raving. One of the nurses quickly administers sedation through an existing syringe pump, causing NICK to slump back in bed. SARAH is in tears.

HASLAM

It's OK...it's OK...listen.
Paranoia and aggression are side
effects of the toxin. The same
thing happened to Sergei Skripal in
the restaurant.

SARAH looks at NICK, still crying. Her phone rings. She answers it.

SARAH

This is Sarah Bailey.

She listens.

SARAH (CONT'D)

What do you mean? You're going to
do what?

She looks at NICK. He's twisting in the bed, semi-delirious.
SARAH is totally thrown.

SARAH (CONT'D)

But! When..when is he doing that?
(outraged)
In 15 *minutes*?

SARAH is speechless. She just looks at NICK. Then back at
HASLAM, who is watching her intently.

27

INT. WILT' POL' HQ, OPS ROOM - DAY - D4 (9.3.18) - 1500 27

A meeting of the Strategic Coordinating Group. TRACY, MILLS, MINTY, HANNAH MITCHELL, STEPHEN KEMP and TIM ATKINS. TRACY is passing around printed sheets. They start reading and TRACY studies their faces. She's not expecting agreement and she doesn't get it.

MITCHELL

This is your plan?

TRACY

Yes. Sorry We haven't been
introduced.

MITCHELL

Hannah Mitchell. I'm a public
health consultant.

KEMP

Hannah is advising us in Whitehall.

A beat. Mills breaks the silence.

MILLS

You want to close Bourne Hill? The only police station in Salisbury.

A beat.

MITCHELL

You're requisitioning 24 vehicles at a cost of four hundred and twenty two thousand pounds for testing?

TRACY

Twenty seven. At a cost of our hundred and eighty eight thousand. That list is from this morning. I added a few more since.

A beat. MITCHELL stares at her.

MINTY

(shaking his head as he reads)

The press are going to love this.

TRACY flinches. KEMP is just staring at her.

28 **INT. SAL' HOSPITAL, FAMILY ROOM - LATER - D4 (9.3.18) - 1515** 28

SARAH BAILEY watches on a TV screen as CHIEF CONSTABLE KIER PRITCHARD stands on the steps of Wiltshire Police HQ.

PRITCHARD

I can confirm that our officer, Detective Sergeant Nick Bailey, is being treated for the effects of nerve agent poisoning. I have no more details to share with you at this time.

SARAH stares at the screen. Her phone starts ringing. Her head sinks into her hands.

29 **INT. WILT' POL' HQ, OPS ROOM - DAY - D4 (9.3.18) - 1545** 29

This meeting is already a lot more heated.

MITCHELL

This is crazy. You're over-reacting massively here.

TRACY

To a nerve agent attack in an English city?

MITCHELL

You might as well close Salisbury
down!

TRACY

Well maybe we...

MINTY shoots TRACY a look that says - don't say it - and she stops. KEMP breaks the silence. He seems entirely cool, methodical, and authoritative.

KEMP

Let's look at the evidence shall
we.

(beat)

Why do you believe that Bourne Hill
police station is contaminated?

TRACY

Because Nick Bailey went there to
file his report, carrying a deposit
or deposits of Novichok somewhere
on his body.

MITCHELL

First, it was on a forensic glove
that was stored away in a sealed
bag. Second, he became ill *thirty
six hours* after the event. That
suggests that he received a very
low dose of nerve agent. He would
have absorbed it long before he
could contaminate anyone else.

TRACY

We don't know that for sure.

KEMP sighs as he reads her proposals.

KEMP

But there's no evidence...

TRACY

(interrupting)

With respect.

They all look at her.

TRACY (CONT'D)

We're not prosecuting a crime here.
Not in this room anyway. We're
assessing risk. I believe there is
enough risk here to close that
police station, requisition the
vehicles on that list, and move the
Bailey family out of their house.

Silence. KEMP sighs. He meets her gaze.

DAWN
Amesbury. That's right near my mum
and dad. Wow. Amazing.

CHARLIE
You get any word yet?

DAWN
Well I.... No. Not this time
around.

She puts on her mask.

DAWN (CONT'D)
Next time maybe.

CHARLIE
Sorry Dawn.

DAWN looks back up at the TV.

THERESA MAY (ON SCREEN)
Based on the positive
identification of this chemical
agent by world-leading experts at
the Defence Science and Technology
Laboratory at Porton Down...

CHARLIE
Hey, listen, this is good yeah? You
can stay with me as much as you
want. Just have to be careful the
social don't find out. And Gracie
can come visit you there, yeah?
It'll be better than here.

DAWN nods and tries to smile but she can't hide her
disappointment. CHARLIE moves closer to her and rubs her arm.

CHARLIE (CONT'D)
Hun. Keep it together yeah? Things
are gonna get better. They are. I
promise.

DAWN can't hide her sadness.

DAWN
Yeah.

CHARLIE
(angrily, to the TV
watchers)
Turn that shit off will ya!

A RESIDENT turns the TV over to something more congenial.
DAWN is still looking down, playing with the bracelet on her
arm.

32 **OMITTED**

32

32A **INT/EXT. CASSIDY STREET - EVENING - D4 (9.3.18) - 1930** 32A

ROSS CASSIDY is walking back from his local shop, carrying a plastic bag with cans of beer in.

JOURNALISTS are waiting for him outside his gate. One of them holds up a bottle of spirits.

JOURNALIST
Present for the missus.

ROSS takes the bottle and keeps walking.

ROSS
No. Bloody. Comment.

ROSS goes inside and puts the bottle alongside his ever-growing collection.

33 **INT. BAILEY HOUSE, KITCHEN - NIGHT - D4 (9.3.18) - 2145** 33

SARAH is with ELLIE, 12 and ANNIE, 8. They are wearing their pyjamas.

ANNIE.
How's daddy?

SARAH
Yeah he's...good.

SARAH does her best, but ELLIE is nearly a teenager.

ELLIE.
(vehemently)
Don't lie to us! Everyone in school is talking about it. Someone even said dad's going to die.

SARAH
OK, OK listen. Listen.

She breathes. She turns to ANNIE.

SARAH.
Daddy was at work OK? Doing what he does. Helping people. And he had to go into a house to see if there was anyone in there who needed his help. And he...

She is fighting the tears.

SARAH

There was a thing there...a bad thing...a poison..and he got some on him and it made him sick.

A beat.

SARAH.

That's why he's in the hospital.
But he told me to tell you he is getting better...and he loves you.
(tearfully)
He loves you so much.

34

INT. BAILEY HOUSE - NIGHT - D4 (9.3.18) - 2200

34

SARAH comes downstairs. ELLIE watches her.

ELLIE

Is she asleep?

Sarah nods. She crosses to the mantle piece and performs a ritual. She goes to a photograph on the shelf - it's of a Golf GTI. She slides out a photograph tucked in behind it, of SARAH and the GIRLS.

ELLIE (CONT'D)

Why do you always swap those pictures?

SARAH

(smiling)

Daddy says this car was his first love. He puts it in the front of the frame, I swap it back to a photo of us. We've been doing it forever. It's stupid really.

ELLIE

It's not stupid.

SARAH looks at her daughter, fighting tears.

35

EXT. BH POLICE STATION - NIGHT - D4 (9.3.18) - 2200

35

TRACY and MINTY are watching an army vehicle back up into the yard of Bourne Hill. Tents are being erected on the grass nearby.

TRACY

It's a mistake not to close it.

MINTY

We're doing your tests aren't we?

She nods, assimilating this.

MINTY (CONT'D)
(wryly)
It's called compromise. I learned
it on a management course.

TRACY doesn't react.

MINTY (CONT'D)
How are you doing anyway?

TRACY
By the looks of things, clinging to
my job by my fingertips.

A beat. He looks at her. She might be right.

MINTY
We will get a handle on all this
you know. Eventually.

She shakes her head. She is not convinced.

TRACY
Yesterday we issued a statement for
anyone who was in Zizzi's last week
to consider wiping down their
clothes with baby wipes.

She turns to him.

TRACY (CONT'D)
With fucking baby wipes Dave.
That's all we can say to the
public. Does that sound like we're
getting a handle on it?

They look back at the SOLDIERS putting on their CBRN suits.

36 **INT. BH POLICE STATION - NIGHT - D4 (9.3.18) - 2230** 36

TRACY walks down the corridor. She looks to her right - NICK
BAILEY'S empty desk. She watches as two CBRN OPERATORS, in
full protective gear, carry out swab tests on the desk. She
swallows. She walks on.

37 **EXT. SALISBURY CITY CENTRE - NIGHT - D4 (9.3.18) - 2300** 37

TRACY is driving home, listening to the radio and looking out
the window at the floodlights and military vehicles.

VOICE ON RADIO

Spire FM News at ten O'clock.
Wiltshire Police have named the
police officer suffering from nerve
agent poisoning after the attacks
last Sunday. Detective Sergeant
Nick Bailey is said to still be in
a critical condition...

She drives on.

38 **EXT. TRACY'S HOUSE - NIGHT - D4 (9.3.18) - 2315** 38

Tracy arrives at her front door. She searches her bag for her keys - they're not there. Annoyed, she knocks on the door but there's no lights on and no answer. She lifts a plant pot to find the spare and lets herself in.

39 **INT. TRACY'S HOUSE, HALLWAY - NIGHT - D4 (9.3.18) - 2315** 39

Tracy stands watching through a half closed bedroom door as TOBY plays his PLAYSTATION with his headphones on.

TRACY

(loudly)

Time to knock it on the head Tobes?

TOBY

Five minutes.

She slumps. She can't do an argument. Failed again.

40 **INT. TRACY'S HOUSE, BEDROOM - NIGHT - D4 (9.3.18) - 2320** 40

TRACY is pulling blouses from her wardrobe and throwing them onto the bed. TED emerges from the bathroom in a dressing gown and watches her put the clothes into a bag.

TED

He in bed?

She shakes her head.

TED (CONT'D)

Well he should be. You know what
he's like when he's tired. His
concentration is...

TRACY

(interrupting, frustrated)

Well can you talk to him then?
Because he doesn't listen to a word
I say!

She turns to him.

TRACY (CONT'D)
(clearly)
I have to get back.

TED
(incredulous)
You're going back to work? *Now?*

She goes back to her packing.

TED (CONT'D)
Tracy. Think about this. You're exhausted. It is twenty past eleven at night, and you are going back to work. Now I know what you're doing is important but...

TRACY
No you don't.

TED
Excuse me?

TRACY
You don't know what I'm doing. And I'm not allowed to tell you. But it *is* important. More important than me or you or...or anything else right now.. OK?

A beat. She stops.

TRACY (CONT'D)
I'm going to be sleeping there from now on. Not because I want to. But because I have to.

She leaves. He watches her go, astonished.

41 **INT. WILT' POL' HQ, TRACY'S OFFICE - MORNING - D5 (10.3.18) 41-0720**

TRACY, dressed in penguin-print pajamas, is brushing her teeth into a mug. Her makeshift camp bed is behind her. A knock on the door. It's MINTY.

MINTY
How are you finding your stay madam?

TRACY
One star I'm afraid...

MINTY
Gaffer wants to see you.

Her look says, why? He just shrugs, making no comment on her appearance whatsoever.

42 **INT. WIL' POL' HQ, CORRIDOR / MILLS' OFFICE - MORNING - D5 42**
(10.3.18) - 0725

TRACY, a bit disheveled, is approaching MILLS' office. HANNAH MITCHELL walks past her, without making eye contact. TRACY watches her go. She goes in to the office.

TRACY sits. TIM ATKINS is there. KEMP looks at her.

MILLS

It was a difficult decision but we need a team that is working, making the right decisions, and doing it quickly.

TRACY looks down, waiting to be relieved of duty.

KEMP

I consulted with London and recalled Hannah so you can do your job properly.

TRACY

You didn't have to...

KEMP

It's done.

TIM

We got a positive hit at Bourne Hill overnight.

(beat)

Four. So far

TRACY looks at him.

KEMP

So. What do you recommend we do now?

43 **EXT. SAL' HOSPITAL, CAR-PARK - MORNING - D5 (10.3.18) - 0940**

SARAH BAILEY is sitting with her daughters in the car park. She gets her phone out.

SARAH

OK let's look at the pictures again
OK?

ANNIE

I don't want to look at those pictures. I don't like them.

SARAH

We have to look at the pictures of daddy because this is what he's going to look like when you see him OK? He's in a big bed - like that see, and he has some wires. Now those are full of medicine that are helping him to get better, see?

ELLIE.

Can we just go and see him please?
I want to see daddy.

SARAH looks at her, fighting for control in this moment of extreme pressure.

SARAH

OK. Come on.

44

INT. SAL' HOSPITAL, CORRIDOR - DAY - D5 (10.3.18) - 0900 44

SARAH BAILEY walks up the corridor beside ANNIE AND ELLIE. The girls notice the FIREARMS OFFICERS guarding the doors. ANNIE squeezes her mother's hand tighter. They are met in the corridor by SENIOR STAFF NURSE EMMA BLACK.

EMMA

Sarah.

Something isn't right here. SARAH is immediately suspicious.

SARAH

Hi.

EMMA

We're not quite ready for you.

SARAH

What? What's...

She stops herself. She realises that her daughters are listening intently.

SARAH (CONT'D)

(quietly)

When can we see him?

She's starting to worry now. She looks around.

SARAH (CONT'D)

Where's Doctor Haslam?

EMMA shifts. SARAH tries to look over her shoulder towards NICK'S room.

EMMA

If you could just wait in the
family room?

SARAH

The family room? Why?

EMMA

This way.

EMMA turns. SARAH and the girls follow her. Deep, sudden
anxiety on SARAH'S face.

45

EXT. ROSS'S WORK YARD - DAY - D5 (10.3.18) - 0930

45

ROSS CASSIDY is directing WORKERS at the Cement Yard when he
looks up to see several military vehicles approaching. They
rumble into the yard and a MAJOR COLIN MCPHERSON gets out.

MCPHERSON

Ross Cassidy?

ROSS

Yeah.

MACKLE

I have a requisition order here for
your vehicle.

ROSS

You're joking.

MACKLE

We're taking it for testing at
Porton Down.

Ross is angry.

ROSS

I don't bloody think so.

The 4x4 is already being lifted onto the low loader. Ross
pushes forward.

ROSS (CONT'D)

Oi! Get out of it! That's my motor.

MCPHERSON, thirty years younger and a foot taller, puts a
broad hand on his chest.

ROSS (CONT'D)

How long you taking it for?!

MCPHERSON hands him a card.

MCPHERSON

You can call this number if you
have any questions. But between us,
it's unlikely you'll see it again.
I'm sorry.

MCPHERSON nods at his SOLDIERS as the car lands on the back
of the low loader. Ross stops struggling. His face crumples.

46

INT. CASSIDY HOUSE, KITCHEN - D5 (10.3.18) - 1000

46

ROSS enters.

MO

You're back early!

ROSS

Yeah.

She can instantly see he's upset.

ROSS (CONT'D)

We should never have done those
bloody interviews.

MO

Why Ross what is it?

ROSS

They came for the motor didn't
they. 28 grand that cost me.

He is almost in tears.

ROSS (CONT'D)

Mo, what if they come for the
house?

MO

They wouldn't do that...

ROSS

Have you seen Salisbury lately?

He wells up with tears.

ROSS (CONT'D)

Mo. I'm scared. What if they come
for our house?

She is shocked to see the tears. He has never cried before.
She hugs him.

46a **INT/EXT. BUS - DAY - D5 (10.3.18) - 1100**

46a

DAWN is on the bus with CHARLIE and GRACIE. She looks longingly out of the window at row up row of newly built houses.

47 **INT. CHARLIE'S FLAT, AMESBURY - DAY - D5 (10.3.18) - 1130** 47

GRACIE is holding up her phone to film CHARLIE opening the door of his new flat. DAWN is behind him. The three of them go inside. GRACIE runs from room to room, filming. CHARLIE and DAWN walk around. It's small, and completely empty, but cosy and modern. They walk from room to room, smiling. DAWN is genuinely pleased.

CHARLIE

It's brand new. No one's ever lived here before.

DAWN

Charlie it's amazing! You're going to love it here!

GRACIE emerges from another room, still filming.

CHARLIE

We're going to love it here!

They smile, like excited children.

48 **EXT. TRACY'S HOUSE - DAY - D5 (10.3.18) - 1200**

48

TOBY DASZKIEWICZ comes walking up the driveway. He goes to a plant pot and lifts it. The key he was expecting isn't there. He tries the door. It's locked. He tries the front door. Locked. He starts looking in windows. Banging them. Nobody in. He gets his phone out and dials a number.

TOBY

Mum. It's Toby. Where's the key?
Where are you? Why aren't you answering?

He is becoming increasingly uncomfortable. He starts to panic. His breathing quicker and shallower. He looks around, scared. He is a creature of routine. This has never happened to him before. To him, in his world, it is a nightmare.

49 **INT. SAL' HOSPITAL, FAMILY ROOM - D5 (10.3.18) - 1200**

49

SARAH BAILEY is pacing up and down the family room. ELLIE and ANNIE are watching videos on ELLIE'S phone. SARAH isn't sure for how much longer she will be able to keep them distracted, or to hide her own crippling anxiety. She walks out of the room and up to the reception desk.

SARAH

When can I see my husband? Where is
Doctor Haslam?

NURSE

Someone will be with you soon.

SARAH turns away. She dials a number on her phone.

SARAH

Dad. I need you to come and get the
girls. Yeah. Now. Dad. I think
something is really wrong here. I
think. I think he might...

She half sighs, half groans. Beside herself.

SARAH (CONT'D)

Just come.

50

EXT. BH POLICE STATION - DAY - D5 (10.3.18) - 1245

50

Tracy is watching COUNCIL WORKERS erect more hoarding around
the police station. ALISTAIR walks over to her.

ALISTAIR

Look at this. It's unbelievable.

TRACY

Yeah.

ALISTAIR

Do we have a handle on it?

She looks at him, but doesn't speak. They look back at the
scene.

TRACY

What are you hearing on the ground?

ALISTAIR

Business is in trouble. Footfall in
the city centre is through the
floor. And tourism, forget it.

TRACY shakes her head. She turns to him.

TRACY

God.

ALISTAIR

So we fight. We get this town back
on its feet. Starting now. Public
meetings, grants for businesses,
the works. I won't let this destroy
us. I won't.

TRACY

Look, I'm all for planning for recovery but surely it's too soon to start telling the public we've got it under control -

The conversation is about to continue when MINTY comes walking fast across the yard.

MINTY

Tracy. There was a call for you at front desk. Council put it through. Your next door neighbour. Says there's some sort of problem at home with Toby.

TRACY leaps up and runs for the cordon exit. She grabs her phone from the phone storage area. She looks at it. 21 missed calls.

51 **OMITTED**

51

51A **INT. SALISBURY, CAFE - DAY - D5 (10.3.18) - 1300**

51A

CLAIRE STURGESS is waiting. She watches DAWN approach from across the street. DAWN is holding what appears to be a rolled up sheet of paper. DAWN bustles in, late and chaotic as usual.

DAWN

I'm so sorry.

CLAIRE

It's fine. I got you a coffee.
Latte still?

DAWN nods. She smiles. They take each other in.

CLAIRE (CONT'D)

You look well.

DAWN

Thanks I feel good.

CLAIRE can't resist the barb.

CLAIRE

Much better than last time.

DAWN swallows.

DAWN

Yeah well. I'm very sorry about last time.

CLAIRE

It's a year ago. You have to move
on don't you.

DAWN nods.

DAWN

(brighter)

I see Gracie twice a week now.

CLAIRE nods.

CLAIRE

Mum tells me.

DAWN

Yeah. Yeah of course.

A beat.

DAWN (CONT'D)

Look, Claire. I want to make
amends. With you. And with dad.

CLAIRE sighs and looks the ceiling.

CLAIRE

Look Dawn...

DAWN

(interrupting)

Not like before. Different. I've
changed. No. I *am* changing. Slowly.
But I am.

CLAIRE

Still drinking though.

DAWN

Not like before. Controlled.

CLAIRE smiles cynically, shaking her head.

DAWN (CONT'D)

I am Claire. I'm starting to
control it. It's true I haven't
stopped. Not yet. Not entirely. But
I'm going in the right direction.

CLAIRE is not convinced.

CLAIRE

Right.

DAWN sighs.

DAWN

Would you give this to dad for me?

She hands CLAIRE the rolled up canvas.

CLAIRE
What is it?

DAWN
It's a painting.

CLAIRE
(incredulous)
A painting?

DAWN
Yeah I...a friend gave it to me. I
thought he'd like it. For Father's
Day.

CLAIRE unfurls it.

CLAIRE
What is it?

DAWN
It's a little homeless person.
Sitting on a mat. Like me.

CLAIRE looks at her.

DAWN (CONT'D)
I couldn't afford to get it framed
or anything. Maybe I should...

CLAIRE
(interrupting)
It's fine. I'll give it to him.

A beat. CLAIRE looks at her. A softening. She can't help it,
despite everything.

CLAIRE (CONT'D)
He'll love it.

DAWN feels a rush of hope in her heart. CLAIRE clears her
throat. She's making a decision. A big one, for her.

CLAIRE (CONT'D)
Would you like to meet again for
coffee next week?

DAWN smiles widely, genuinely.

DAWN
I'd love to. Yeah. I'd love that.

52 **INT. SAL' HOSPITAL, FAMILY ROOM - DAY - D5 (10.3.18) - 1315**⁵²

SARAH is alone in the family room, her head in her hands. She jumps when the door opens. Two WOMEN, one of whom she recognises.

SARAH
(confused)
Janet?

JANET
Heya Sarah. This is my colleague DS
Izzy Rawlings.

SARAH
What...what are you...I mean he
can't take visitors...

JANET
We're not here to visit Nick. We've
been assigned as Family Liaison
Officers.

SARAH
What...what the hell is going on?
Where is he? Where's Nick?

A beat.

SARAH (CONT'D)
Is he dead?

She tries to push past them but JANET stops her.

SARAH (CONT'D)
(shouting)
Nick! Nick!

JANET
Whoa whoa whoa calm down. He's
alright. He's alright Sarah.

A beat.

SARAH
Well then what...what are you doing
here?

53 **EXT. HOUSE NEXT TO TRACY'S - DAY - D5 (10.3.18) - 1330** 53

A police car with blue flashing lights pulls up. TRACY gets out and runs up the driveway to a house. The NEIGHBOUR opens the door and waves. TRACY waves back, in thanks. TOBY comes running towards her. She thinks he's going to hug her but he stops short and looks at her.

TRACY
Tobes I'm so sorry I...

TOBY
(interrupting)
Give me the key.

TRACY
I'll come back with you, get you
settled.

TOBY
(angrily)
Give me the key!

She rummages in her purse and finds the key. He turns and
walks off. She goes to walk after him.

TOBY (CONT'D)
Don't follow me!

TRACY
Toby I...

TOBY
No!

She stands there, watching him go.

54 **INT. TRACY'S HOUSE, BEDROOM - DAY - D5 (10.3.18) - 1350** 54

TRACY carries a sandwich through to TOBY, who is playing
Playstation. She puts it beside him.

TRACY
Cheese and ham.

He keeps playing.

TRACY (CONT'D)
Toby. Tobes.

She sighs.

TRACY (CONT'D)
I know this is very difficult for
you to understand. Why I'm not
here. Why things are so different.
But I miss you. And even though I'm
not here I think about you all the
time.

A beat.

TRACY (CONT'D)
All the time.

He's not playing now, and he is listening, but he is still looking at the screen.

TRACY (CONT'D)
Toby look at me.

He looks at her. She makes the exploding heart sign.

TRACY (CONT'D)
Love you. Boom.

A beat. He extends a flat hand.

TOBY
No boom.

Tears well up in her eyes. Her phone rings. DAVE. She cancels the call. She is crying tears of frustration now.

TRACY
(quietly, through tears of
frustration - more a cry
than a word)
Fuck.

A beat.

TRACY (CONT'D)
Toby I have to go. There is a car
outside waiting to take me back and
I have to go mate. I have to.

He watches her go, quietly and implacably. She is crying as she walks out through the house to the police car waiting outside.

55 **INT. STURGESS HOUSE - DAY - D5 (10.3.18) - 1500**

55

STAN is looking at the picture DAWN gave him. CAROLINE STURGESS, his wife, leans on the counter looking at him.

CAROLINE
She's doing her best Stan.

STAN is quiet.

CAROLINE (CONT'D)
She just wants to see you.

Silence.

CAROLINE (CONT'D)
Think about Gracie.

Annoyed, he puts down the picture.

STAN

How many times have we been here,
eh? How many promises? How many
disappointments? I told her I
couldn't take it any more and I
meant it! I'll do this, and I'll do
that she says. Then next thing,
she's at it again, as night follows
day. I can't keep watching her
doing that to herself. I can't
watch it love. I can't.

CAROLINE

Stan. I know. I know how you feel.
But listen. I told myself something
a long time ago, about Dawn. About
this whole situation.

A beat.

CAROLINE (CONT'D)

You don't have to save her.

(beat)

You just have to see her.

STAN gets up, frustrated, and walks out of the room.

56

INT. SAL' HOSPITAL, ICU - DAY - D5 (10.3.18) - 1530

56

NICK lies in bed, conscious, but disturbed. He is constantly
ringing the assistance bell. A NURSE arrives, wearing
protective gear.

NICK

What's going on? Why are you
wearing that?

(shouting)

What's happening!

The NURSE just stands there, looking at him. NICK becomes
even more panicked. HASLAM enters, not wearing any protective
gear. He nods for the nurse to leave.

NICK (CONT'D)

What's going on?

HASLAM

We've been told you might have been
spreading nerve agent. They found
it at the police station. They want
us to wear protective gear.

NICK tries to take this in. He looks at HASLAM.

NICK

So why aren't you wearing it?

HASLAM

Because I know that you've
metabolised it all by now. You
can't contaminate anything anymore.

A beat.

HASLAM (CONT'D)

(smiling)

And I find those suits very
uncomfortable.

A beat. HASLAM grows more serious.

HASLAM (CONT'D)

Nick. Because they found it in your
police station, they're going to
start looking in your house.

NICK is staring into space, a thousand yard stare.

57 **INT. SAL' HOSPITAL, FAMILY ROOM - DAY - D5 (10.3.18) - 1536⁷**

SARAH is looking at JANET and IZZY.

SARAH

No. No. No.

JANET

Sarah they have to test there. That
stuff could be inside, on Nick's
clothes.

SARAH shakes her head. It's a nightmare.

JANET (CONT'D)

We're making arrangements. A hotel
for tonight.

SARAH

Pippin.

JANET

What?

SARAH

The cat. I have to get her.

JANET

No I really don't think...

SARAH

(slowly, ferociously)

I am going into my house. And I am
going to get our cat.

JANET and IZZY look at one another. SARAH has a sudden resolution. She stands up.

SARAH (CONT'D)
And I'm going to see Nick.

They leap up to stop her.

JANET
No, you can't go in there!

SARAH
Get out of my way!

She fights past them. She runs up the corridor toward NICK'S room. A nurse tries to stop her.

EMMA
Sarah no!

She barrels through the door.

58 **INT. SAL' HOSPITAL, ICU - CONTINUOUS - D5 (10.3.18) - 1530** 58

SARAH finds NICK in bed.

NICK
Sarah. Don't come in! Don't bring
the girls!

She stops and looks at him. She is gulping tears of relief but he is holding up his arms. She sobs, and runs to him.

NICK (CONT'D)
I spread it...I brought it
back...it was me...don't touch me!

SARAH just buries her head in his neck.

SARAH
Thank God. Oh thank God you're OK.

He pauses. Slowly he puts his arms around her.

59 **EXT. BAILEY HOUSE - DAY - D5 (10.3.18) - 1700**

59

SARAH stands beside JANET and IZZY. They are looking at the house.

SARAH
OK. Let's go.

She looks back at JANET and IZZY. An awkward silence.

JANET

Sarah. We had a call from work.
They won't let us go in. Just you.

A beat.

JANET (CONT'D)

But I'll go anyway if you want.

SARAH looks at JANET, grateful.

SARAH

No. Thanks. But no.

SARAH closes her eyes. She feels like she has been catapulted into another world, where sense and logic no longer apply.

JANET

Wear these gloves. Once the cat's
in this basket, we'll have to have
her washed.

SARAH is looking at her front door.

SARAH

OK.

She walks to the door. Slowly she puts her key in the lock.
JANET calls after her.

JANET

Quick as you can yeah?

SARAH looks back over her shoulder. She can't quite believe this is happening. She turns the key and pushes the door.

60 **INT. BAILEY HOUSE, HALLWAY - CONTINUOUS - D5 (10.3.18) - 1700**

Sarah stands there for a moment. Her home is exactly the same, and yet utterly different. Her place of safety, and now her greatest threat. She closes her eyes and takes in the silence. She used to relish it. Now it is ominous. She opens her eyes.

SARAH

(quietly)
Get a grip. It's fine.

She makes a noise to call the cat.

61 **INT. BAILEY HOUSE, LIVING ROOM - CONTINUOUS - D5 (10.3.18) 61
1700**

She looks in the living room. The rumpled cushions. The sofa where she and NICK sat every evening to watch TV. So familiar and so alien. She turns away.

62 **INT. BAILEY HOUSE, BEDROOM - CONTINUOUS - D5 (10.3.18) - 1700**

SARAH looks at the bed she shares with NICK. Tears are in her eyes now.

63 **INT. BAILEY HOUSE, ANNIE'S BEDROOM - DAY - D5 (10.3.18) - 63 1700**

SARAH, a cat basket in front of her, is trying to entice PIPPIN inside. The cat runs out the door.

SARAH

Shit!

A voice at the front door. JANET.

JANET (O.S.)

Sarah? Sarah are you nearly ready?

SARAH

Couple more minutes!

She's taking two school uniforms down from a clothes horse. She stuffs them into the bag. What else?

JANET (O.S.)

Sarah!

SARAH

Just wait will you!

64 **OMITTED**

64

65 **INT. BAILEY HOUSE, LIVING ROOM - DAY - D5 (10.3.18) - 1700 65**

SARAH stares at a picture on the mantle piece. It's the picture of her and the girls. She laughs and sobs at the same time. She reaches out her hand to it. She stops just short. If NICK touched anything, he touched this. But this - this is their life. She bundles the photo and frame into the cat basket.

JANET (O.S.)

Sarah!

SARAH approaches the cat slowly.

SARAH

(through tears of
frustration)

Please. Please. Get in here.
Please.

JANET (O.S.)

Sarah!

That's it. She can't take any more. She has reached the limit of her self control, and gone beyond it. With a guttural, angry roar she flies across the room and out into the hall, flinging open the front door to find JANET and IZZY on the doorstep, looking at her with surprise.

SARAH
(shouting)
Why don't you just...fuck...off!

She slams the door in their faces, storms across the hall and into the kitchen.

66 **INT. BAILEY HOUSE, KITCHEN - CONTINUOUS - D5 (10.3.18) - 1700**

She opens the fridge and finds a half-drunk bottle of white wine. She unscrews the metal lid and throws it behind her, taking the bottle back through the door.

67 **INT. BAILEY HOUSE, HALLWAY - CONTINUOUS - D5 (10.3.18) - 1700**

SARAH sits on the stairs. She takes a long slug from the bottle. She breathes deeply. The empty cat basket is at her feet. The cat stares back at her.

68 **EXT. CASSIDY GARDEN - DUSK - D5 (10.3.18) - 2030** 68

ROSS is in his back garden, at a picnic bench, looking over the lights of Salisbury. He's drinking from a can of London Pride. MISHRA walks up and sits down beside him. He gets a can out of a bag and offers it to her. She shakes her head.

ROSS
Don't drink?

MISHRA
(shaking her head)
Not on the job.

He nods.

MISHRA (CONT'D)
We're all set up in there.

ROSS
What number we on now?

MISHRA
Sixteen.

A beat.

ROSS
When can we see'em? Sergei and Yulia.

She shakes her head.

MISHRA

Ross. Listen. I'm not sure if
anyone has ever levelled with you
about this.

Ross looks at her.

MISHRA (CONT'D)

It's unlikely you'll ever be
allowed to see them again. All of
this. Their old life. It's over.

A beat.

ROSS

Right.

A beat. He crosses his arms.

ROSS (CONT'D)

Well then. I think we're finished
here. With our interviews and that.

MISHRA

Ross I..

ROSS

(interrupting)

No love. I think I'm done. No more
questions. I've answered all your
questions! I want to see Sergei and
Yulia. They are our friends, and
all it's been is take take take
from you lot. Answer this, remember
that! I haven't done anything
wrong, and I want to see my
friends!

He's serious and she knows it.

69

INT. LARGE CITY HALL, SALISBURY, CORRIDOR - NIGHT - D5
(10.3.18) - 2030

69

TRACY hides herself away in an annex off a corridor. Crowds
of people are walking past her, all going in one direction.

She walks in the other direction toward backstage. Her old
fears of being found out are back to haunt her. She is
terrified.

70

INT. LARGE CITY HALL, SALISBURY - NIGHT - D5 (10.3.18) - 2100

All of the Strategic Coordinating Group are on the stage.
PAUL MILLS, ALISTAIR CUNNINGHAM and TRACY. The mood is
raucous, frustrated.

MAN

Yes but what are you actually
doing?

Shouts of "Hear hear".

ALISTAIR

We are doing everything we can to
get back to business as usual.

TRACY shifts a little in her seat.

WOMAN 1

I have a question for Tracy
Daszkiewicz.

A beat.

WOMAN 1 (CONT'D)

What about the pigeons?

TRACY

I'm sorry the...pigeons?

WOMAN 1

Well if the maltings is
contaminated, they could go there
and spread this stuff all over town
couldn't they?

A beat.

TRACY

No I mean...no that's very
unlikely.

WOMAN 2

I have a question about these
dreadful cordons. I own a clothes
shop in Salisbury City Centre. It's
been in my family for generations.
It's beside of these rather large
barriers you have erected.

Murmurs from the crowd. Tracy shifts.

WOMAN 1

Now because of that, my takings are
down ninety five per cent...who is
going to shop in the shadow of one
of these dreadful barriers?

Roars of agreement now.

TRACY

Well we eh... we are doing
everything we can...

MAN

(interrupting)

What about safety? At the beginning
of this you told us the risk to the
public was low. Now all I see are
soldiers everywhere and more sites
being closed down every day!

Loud chatter from the crowd.

TRACY

Well it is an evolving situation...

WOMAN 1

It's a very simple question. Is it
safe?

Lots of shouts. TRACY breathes.

71

INT. LARGE CITY HALL, SALISBURY, CORRIDOR - NIGHT - D5
(10.3.18) - 2200

71

TRACY walks along, her face like thunder. MINTY catches up
with her, but she keeps walking.

MINTY

That went well I thought.

TRACY

Oh fuck off Dave.

MINTY looks at his notebook.

MINTY

Had another call while you were up
there enjoying yourself. Sounds
like a wind up. A duck has been
behaving strangely. Falling over.

He now has TRACY'S full attention, and he is surprised at her
interest.

TRACY

Where?

MINTY

The pond. At the Maltings.

A beat. She glances at the map.

TRACY

Shit.

TRACY runs out past him.

72

EXT. SALISBURY CAR PARK - NIGHT - D5 (10.3.18) - 2200

72

CHARLIE is expertly sorting through goods in a large blue charity bin. DAWN is watching him.

DAWN

Come on I'm bored. And I'm freezing.

CHARLIE

You never know what you might find in here. Some good stuff today.

She shakes her head. She sighs. He pulls out a fish tank.

CHARLIE (CONT'D)

(smiling)

Yeah? We could get fish?

A beat. DAWN laughs.

DAWN

You're ridiculous you are.

He keeps rummaging.

DAWN (CONT'D)

Come. On!

He shrugs and follows her, laden with goods.

73

EXT. SAL' CITY CENTRE, THE MALTINGS - NIGHT - D5 (10.3.18) 2215

73

TRACY is with MINTY. They are looking at all of the ducks and swans on the pond. One of them looks as if its floundering. MAJOR COLIN MCPHERSON is in control of the site.

MCPHERSON

All of them?

TRACY

All of them.

MCPHERSON

And what do we do with them after we've caught them?

TRACY

Keep them somewhere secure until we get the test results back.

MINTY

I don't get it.

She turns to him.

TRACY

This is a water course. Five rivers meet in Salisbury. If it's contaminated, we can't control it. It'll be a full evacuation of the city.

MINTY

Jesus.

TRACY walks out of the cordon and sees the river. She is staring at the river. She almost looks as if she might jump in. She turns away. She feels the total impossibility of her task. Her breaths are quick and shallow. She bends down, almost on her knees, trying to ward off the moment of anxiety. These moments are becoming worse every time.

74 INT. SAL' HOSPITAL, ICU - MORNING - D6 (14.3.18) - 0900 74

DR JAMES HASLAM is looking out the window as NICK BAILEY'S car is being wrapped in plastic film. There's a knock on the interconnecting window.

EMMA

Doctor..Doctor Haslam!

EMMA BLACK is behind the window gesturing for HASLAM to come. HASLAM walks over and looks through the glass. Behind BLACK, YULIA is moving, her hand reaching out to touch one of the NURSES at her bedside. HASLAM runs out of the room.

75 - 76 OMITTED

77 INT. WILT' POL' HQ, TRACY'S OFFICE - DAY - D6 (14.3.18) - 77
1200

TRACY is perched on her desk, behind her, a clothes rail, on which hangs a few blouses and a spare business suit. In the corner, her camp bed. She is colouring in the rivers that flow through Salisbury with bright blue marker. Her eyes dart over the map, almost frantically. As if she is beginning to lose control. Behind her EMMA and DAVE are watching the BBC News website on a computer.

NEWSREADER

Countries around the world have begun mass expulsions of Russian diplomats in response the chemical weapons attack in Salisbury.

(MORE)

NEWSREADER (CONT'D)

This morning Washington announced that it would be expelling sixty diplomats from the Russian embassy there, whilst twenty three were expelled from London....

TRACY'S phone rings. She hits speakerphone.

MINTY (O.S.)

Tracy. Can you come to the Maltings. Right now?

TRACY

What's happened? Did you get the test results?

MINTY

Can't say on the phone.

EMMA and DAVE look at her.

TRACY

OK. Yeah. On my way.

She leaves. By now worry is her permanent expression.

78 **EXT. SAL' CITY CENTRE - DAY - D6 (14.3.18) - 1215** 78

TRACY is driving along. It's as if she has entered a dream-like state. She looks around at the barricades and the soldiers. The world is closing in. She is close to being overwhelmed.

79 **EXT. BAILEY HOUSE - DAY - D6 (14.3.18) - 1215** 79

Military vehicles are outside the Bailey house. The door is wide open. The family car is being wrapped in plastic, before it is loaded on the trailer. It's an other-worldly scene. Suburban domesticity turned bleak and forbidding.

80 **INT. BAILEY HOUSE, LIVING ROOM - D6 (14.3.18) - 1215** 80

A CBRN OPERATOR is kneeling by the sofa, taking a swab. Another is removing the light switch with a screwdriver.

81 **INT. SAL' HOSPITAL, ICU - DAY - D6 (14.3.18) - 1230** 81

ROSS and MO are being led through the corridor by MISHRA.

MISHRA

Just Yulia yes? Sergei isn't well enough.

They nod. MISHRA knocks on a door. She steps back to allow ROSS and MO to go in.

82 **INT. SAL' HOSPITAL, CORRIDOR - CONTINUOUS - D6 (14.3.18) - 82**
1230

SARAH BAILEY watches ROSS and MO walk into YULIA'S room.
SARAH pushes the door into NICK'S room.

He is sitting up in the arm chair. He is eating a bowl of yoghurt. DR JAMES HASLAM is beside him. He turns and smiles. SARAH smiles back. Then she looks back at NICK. Her smile is less certain now. He looks so haunted, so broken. She tries to cover up her doubt, but we see it in her eyes.

83 **EXT. SAL' CITY CENTRE, RIVERBANK - DAY - D6 (14.3.18) - 1230**

TRACY and MINTY pull up at a cordon by a riverbank. SOLDIERS stand guard. MAJOR COLIN MCPHERSON is waiting for her. She gets out.

 TRACY
 What is it?

MCPHERSON is grim faced.

 MCPHERSON
 This way.

They nod at the SOLDIER as he admits them. They turn a corner. A duck in a large crate, along with other birds.

 MCPHERSON (CONT'D)
 Bumblefoot, it's called. A
 bacterial infection they get on
 their feet. Vet sorted him out.
 He's already looking better. Don't
 you think?

TRACY looks over at the pond. SOLDIERS are releasing ducks from crates.

 MCPHERSON (CONT'D)
 They passed their medical too.

MINTY is smiling.

 MINTY
 See? It's not all bad news.

TRACY looks at the area.

 MINTY (CONT'D)
 You still want to get the
 watercourse dredged, don't you?

TRACY
I didn't say that. But ...

MINTY
No.

TRACY
What?

MINTY
I said, no. I got you down here to
see for yourself. You need to draw
a line.

TRACY
(annoyed)
Excuse me?

MINTY
You saw those people at the
meeting. They're scared. They're
looking for confidence and
leadership and a way out of this
bloody mess. You have done your job
with bells on Tracy, but we can't
follow this trail forever.
Somewhere it has to stop.

She looks at him. She shakes her head. He persists. A long
beat.

MINTY (CONT'D)
You think doing things like
dredging that river will show
you're in control? You know what
that entails. Hundreds of police
divers. The message to the public
that the water might not be safe.
And on no real evidence.

A beat.

MINTY (CONT'D)
It doesn't show you're in control.
It shows you're losing control.

A beat. She shakes her head and looks away, deeply
frustrated. He walks off. She watches him go.

84 **INT. SAL' HOSPITAL, CORRIDOR - DAY - D6 (14.3.18) - 1330** 84

ROSS emerges from YULIA's room. He is carrying a bag. He
reaches into it and takes out four cans of London Pride. He
is watched with interest by FIREARMS OFFICER 1, standing
guard outside a room. ROSS walks up to him. He nods at the
closed door.

ROSS
Any chance?

FIREARMS OFFICER 1
Sorry.

ROSS
I'm his mate.

FIREARMS OFFICER 1
Yeah I know. If you were some
random bloke opening a backpack in
this corridor I'd most likely have
shot you thirty seconds ago.

A beat. Ross isn't phased.

ROSS
Go on. Just a minute.

FIREARMS OFFICER 1 shakes his head. Ross holds out the cans.

ROSS (CONT'D)
Well...when he wakes up. Could you
give him these? They're his
favourite.

FIREARMS OFFICER 1
I'm sorry. No.

ROSS sighs, gutted. He puts the cans back in the backpack. He
goes to re-enter YULIA'S room.

FIREARMS OFFICER 1 (CONT'D)
Tell you what.

ROSS turns.

FIREARMS OFFICER 1 (CONT'D)
If...when...he wakes up. I'll tell
him his mate was here with a bevv
for him. Yeah?

ROSS smiles. He nods.

ROSS
Yeah.

ROSS turns, knowing he'll never see his friend again. He
joins MO.

86 **INT. WILT' POL' HQ, TRACY'S OFFICE - DAY- D6 (14.3.18) - 1500**

TRACY arrives in a hurry, hanging her coat on the hanger, dumping her bag. TIM ATKINS is at the door.

TIM
I have the results. From the Bailey house.

TRACY
How many hits?

She looks at him hopefully but his face is grim. He hands her the print out. It's enough to make her slide backwards into her seat.

TIM
It was in every room except two.

TRACY'S mouth is open. She can barely think.

TIM (CONT'D)
His wife and children have not been affected.

She looks up at him.

TIM (CONT'D)
I like to think of myself as a man of science.

A beat.

TIM (CONT'D)
But the only word for that is miracle.

87 **INT. SAL' HOSPITAL, ICU - MORNING - D7 (22.3.18) - 1100** 87

NICK is dressed. He looks at himself in the mirror. He barely recognises himself. He is gaunt. Beard shaved off now. A shadow of his former self. SARAH watches him. She is trying to put on a brave face. IZZY watches too, along with HASLAM.

SARAH
OK?

Nick breathes.

NICK
I...I can't...

SARAH
Yes you can.

He breathes again.

SARAH (CONT'D)

The girls are waiting for you. You
can do this Nick. You're ready.

NICK turns to SARAH. She takes his hand.

NICK stares at the door, trying not to panic.

He shuffles out, not wanting anyone to look at him.

Now, and over the next sequence, we hear the real statement
read out by DI KIER PRITCHARD made outside Salisbury
Hospital.

PRITCHARD (O.S.)

The following is a statement from
detective sergeant Nick Bailey.
"People ask me how I am feeling -
but there are really no words to
explain how I feel right now.

The FIREARMS OFFICERS have been briefed already by SARAH.
They just nod, say hi, alright mate, and let him walk by -
diminished, ashamed, unable to show his face - and off down
the corridor, followed by HASLAM and NURSING STAFF.

88 **INT/EXT. SALISBURY HOSPITAL - MORNING - D7 (22.3.18) - 1108**

NICK gets to the back entrance of the hospital. There are no
press here. He is hugged by each member of his NURSING STAFF,
including EMMA BLACK and JAMES HASLAM. Everyone is trying to
contain their emotions.

PRITCHARD

I want to pay tribute and give my
absolute and heartfelt thanks to
the staff of Salisbury District
Hospital. Thank you just doesn't
seem enough and just doesn't convey
the gratitude I feel for what they
have done for me.

Then he walks out into the daylight, almost overpowering for
him now, and is bundled into a BLACK RANGE ROVER, followed
quickly by SARAH. The vehicles drive away in convoy.

88A **INT/EXT. SALISBURY, CAR - MORNING - D7 (22.3.18) - 1110 88A**

They drive through Salisbury. He sees the hoarding, the
cordons, the SOLDIERS. He looks at SARAH. He is full of guilt
but all she sees is a scared little boy. She is worried. Who
has he become?

PRITCHARD (O.S.)

As for what happens now - we are
just taking each day as it comes at
the moment. I recognise that
'normal' life for me will probably
never be the same."

89 - 90 **OMITTED**

89 - 90

91 **EXT. RENTAL HOUSE - DAY - D7 (22.3.18) - 1230**

91

The Range Rovers pull up to a house - it's an isolated place,
in the middle of trees. The front door opens and ELLIE and
ANNIE come running out.

ELLIE /ANNIE

Daddy!

NICK gets out. He drops to his knees and hugs them. Now it
comes. He is crying. He cannot stop. SARAH joins. The
children too. A tableaux of deep, unleashed and raw emotion.
IZZY watches on, emotional herself. After a few moments NICK
stands up. He looks at the house.

SARAH

Come on.

They hold hands and walk towards the front door. NICK looks
shaky. This is really just the beginning of his recovery.

92 **INT. RENTAL HOUSE - DAY - D7 (22.3.18) - 1500**

92

NICK BAILEY walks though the living room of his rented house.
He moves a little stiffly. He stops at a side table, on which
rests the photograph of SARAH and THE GIRLS.

SARAH smiles at him. He smiles back, but there is something
haunted about his smile. It is the smile of a man who has
looked into the darkness, and who can never really be the
same. He sits down in a chair and stares into the garden.

93 **OMITTED**

93

94 **INT. WILT' POL' HQ, OPS ROOM - DAY - D8 (12.4.18) - 1200**

94

The room is busy. The work continues. TRACY is addressing the
room. ALISTAIR is also present, as well as MILLS, MINTY, and
TIM. Intercut this briefing with shots of vehicles being
buried, household furnishings being incinerated in a furnace.

TRACY

Sergei and Yulia Skripal are both now conscious and responding well to treatment.

Some smiles and nods around the room.

TRACY (CONT'D)

And we're also trying to get Salisbury back on its feet. It won't be easy. But we'll get there. That's the recovery operation.

TRACY looks at ALISTAIR. He catches her eye and nods.

TRACY (CONT'D)

In terms of the response operation, we're now moving into long term decontamination. It will be led from now on by military teams. They will be stripping all the affected buildings, and overseeing the scrapping and burial of vehicles. My team and I will be monitoring the long term health of the many dozens of people exposed to the toxin who showed no symptoms...

They all look at her.

TRACY (CONT'D)

All of this will take months. In some cases, years.

TRACY stares at the papers in front of her, but she's not really seeing them.

TRACY (CONT'D)

We will be asked, by people out there, is it safe now? For us to go about our business, live our lives? To be able to answer that with certainty, we need to know exactly what happened here. And I'm not sure that we ever will.

A beat.

TRACY (CONT'D)

It will be as safe as we can possibly make it. That's all.

She sits down. They look at her.

95 **INT. CAR - DUSK - D8 (12.4.18) - 1900** 95

TRACY is driving home through Salisbury. She notices that there are some SHOPPERS back on the streets. She's listening to the radio.

NEWS PRESENTER

Calls are mounting for England to boycott the upcoming World Cup in Russia in response to the nerve agent attacks in Salisbury. The Football Association has denied that a boycott is being considered, saying in a statement that sport and politics should remain separate.

She turns it over, to some music.

96 - 97 **OMITTED** 96 - 97

98 **EXT. SAL' CITY CENTRE - NIGHT - D9 - 2000** 98

A car drives past CHARLIE ROWLEY. He is walking through Salisbury. A sense that PEOPLE are back in pubs and shops. Spring is in the air. He turns a corner, goes into an alleyway. Suddenly we're in a different world - it's dark, menacing. A real sense of danger. He walks up to a blue charity bin.

99 **EXT. CHARITY SHOP - NIGHT - D9 - 2010** 99

CHARLIE ROWLEY is rummaging in the charity bin. He pulls something out. Initially we don't see what it is. He smiles.

CHARLIE

Perfect.

As he puts it in his back pack we see what it is - a bottle of perfume. He walks on.

100 **CREDITS** 100